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THE SEVENTH-GRADE STUDENT PACKET, PRODUCED BY THE NEBRASKA CURRICULUM DEVELOPMENT CENTER, BEGINS WITH THE UNIT ENTITLED "THE MAKING OF STORIES" IN WHICH STUDENTS CONSIDER WRITERS' AUDIENCES AND METHODS OF COMPOSITION AND PRESENTATION. SUCH MATERIAL AS "A CHRISTMAS CAROL" AND SELECTIONS FROM "THE ODYSSEY," "BEOWULF," "HYMN TO HERMES," AND GRIMM'S "FAIRY TALES" ARE STUDIED TO SHOW THE DIFFERENT SETS OF CONDITIONS UNDER WHICH AUTHORS "MAKE UP" STORIES. A RELATED UNIT, "THE MEANING OF STORIES," ATTEMPTS TO TEACH STUDENTS, THROUGH POEMS AND STORIES, TO ASK WHAT A STORY MEANS AND HOW THE MEANING IS COMMUNICATED. WITH THIS BACKGROUND, STUDENTS ARE PREPARED TO STUDY SELECTIONS IN THREE UNITS ON MYTHOLOGY--GREEK MYTHS, HEBREW LITERATURE, AND AMERICAN INDIAN MYTHS. IN THE FOLLOWING UNIT, STUDENTS ENCOUNTER BALLADS, AMERICAN FOLKLORE, AND A WESTERN NOVEL, "SHANE." THE FINAL LITERATURE UNIT, "AUTOBIOGRAPHY--BENJAMIN FRANKLIN," IS DESIGNED FOR THE STUDY OF A LITERARY GENRE AND THE WRITING OF PERSONAL AUTOBIOGRAPHIES. IN THE LANGUAGE UNITS, STUDENTS STUDY FORMS OF WORDS AND POSITIONS OF WORDS IN SENTENCES, THE ORGANIZATION AND USE OF THE DICTIONARY, AND METHODS OF SOLVING INDIVIDUAL SPELLING PROBLEMS. UNITS CONTAIN OVERVIEWS OF MATERIAL TO BE STUDIED, DISCUSSIONS OF LITERARY GENRES, HISTORICAL BACKGROUNDS OF WORKS, STUDY AND DISCUSSION QUESTIONS, COMPOSITION ASSIGNMENTS, EXERCISES, SUPPLEMENTARY READING LISTS, VOCABULARY LISTS, AND GLOSSARIES. LITERARY SELECTIONS NOT READILY AVAILABLE IN TEXTBOOKS ARE REPRINTED IN THE STUDENT PACKET. THIS MANUAL (THREE VOLUMES) IS AVAILABLE FROM THE UNIVERSITY OF NEBRASKA PRESS, 215 NEBRASKA HALL, LINCOLN, NEBRASKA 68508. THE RELATED TEACHER PACKET FOR GRADE SEVEN IS TE 000 059. (LK)

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A CURRICULUM FOR ENGLISH

Grade 7

Student Packet

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A CURRICULUM FOR ENGLISH

Student Packet

THE MAKING OF STORIES

Grade 7

TE 000 060

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THE MAKING OF STORIES
Grade 7

CORE TEXTS:

Charles Dickens, A Christmas Carol

Selections from "The Song of Milman Parry," The Odyssey, Beowulf, "Hymn to Hermes," etc, included in the student packet.

SUPPLEMENTARY TEXTS:

None. Additional readings and assignments as required by teacher.

OVERVIEW:

This unit deals with some of the problems an author has when he "makes up" a story. You have been reading and enjoying stories for a long time, and you know that these stories were "made up" once by someone. But have you ever really thought seriously about how or why an author makes up a story? Have you ever wondered how it was possible for people to enjoy stories even before writing was invented or people could read? Do you realize that there are people in some foreign lands who, even today, cannot read and write, but who enjoy stories anyway? What were the first stories "made up" in such "illiterate" cultures like? The answers to questions like these can help you to increase your enjoyment, understanding, and appreciation of many of the truly wonderful stories produced by your cultural heritage.

When you analyze a story situation, you will constantly be faced with these major considerations: (1) the author's method of composing his "story", (2) the author's method of presenting his "story" to his audience, and (3) the nature of the audience to which the "story" is presented. We put "story" in quotation marks here because we do not want to limit our discussion to works of "prose fiction," the kind of works that most people refer to when they use the word "story." We want to recognize in the study of this unit that "poems" can be stories, too; and this unit will include a number of selections that are not even "narratives" in a strict sense. But they are "stories" in the sense that they were "made up" by some "author" and they are to be communicated to some "audience." As you read the selections of the unit, you will examine rather closely the methods of composition and presentation, and the nature of the audience for which they are composed and to which they are presented.

You will recognize immediately of course that a countless number of story situations exists, but the selections of this unit are so selected and arranged that you will study them as representative of four basically different sets of conditions under which authors are brought to "make up" stories: (1) that in which the author composes his "story" as he recites it orally, using traditional tales and devices, delivering the story to an audience made up entirely of people who are "like" the author and who are representative of the whole of the author's society; (2) that in which the author composes his "story" before he is to deliver it for a specific occasion, delivering the story in a relatively set pattern, perhaps through memorization, to an audience again closely related to the author; (3) that in which the author again composes his "story" before he delivers it, either orally or in written form, to a special audience, just a part of the society of the author; and (4) that in which the author, while writing his "story" according to a specific plan, is completely divorced from his audience, knowing very little or perhaps nothing about that audience's cultural tradition or literary tastes, and possibly sharing very few of the audience's values. After you have examined a number of selections representing each of these sets of conditions, you will examine a set of "lyric" poems in order to see if you can tell anything about these poems using the same "sets of conditions" that you used to examine the "narrative."

I. THE POET COMPOSES AS HE RECITES.

A. Introduction:

The first stories were made up by their authors at the very moment that they were told. In ancient Greece, for instance, before the people could read and write, certain men stood in the middle of groups of people and sang about events which had happened years before in Greece. Their songs told about great battles and brave warriors. These tales were at first little more than accounts of happenings such as we now find in our newspapers; but as the years passed, some of the minor incidents in the stories about wars were forgotten and the more important incidents were changed slowly and, in some cases, were greatly exaggerated. You no doubt know that this happens when a person tells the story of something which happened long ago. For instance, you know that there really was a man named Daniel Boone who was an early pioneer in Kentucky. But you also know that the stories told about him have become greatly exaggerated as they have been handed down from one person to another. This is what happened to the first stories told about things that happened in Greece.

After the first stories were told, they were not forgotten, but were retold time after time. But each time the person who retold these stories would change them slightly and would many times mix them up with other stories, so that the story was really new and different at each telling. Nor would a story-teller plan his tale before he sang it; he would begin and relate the incidents that he wanted to or that he knew his audience would want to hear.

Such early story-tellers had however, certain ways in which they could relate their stories more easily. They had certain ways of expressing what they told which did not change. You know that when you were younger and were told stories by older people, these stories usually began with "once upon a time" and ended with "and they lived happily ever after." Well, early story-tellers made use of certain devices like these to help them in presenting their tales, and you should try to find such devices as you read the following selections.

B. "The Song of Milman Parry"

This story-poem, or narrative poem, was sung in Yugoslavia in 1933 by a guslar,, or story-teller. Do you wonder why such a newly-made story is the first one you are to read? In many ways, Yugoslavia in 1933 was very much like ancient Greece. There were many people who could neither read nor write, and so many of the stories told in Yugoslavia were sung just as stories had been many ages before in Greece. The singers of stories, the guslar told about great things that had happened involving their country and their people, and some of the things they told about had happened many years before.

In 1933, an American named Milman Parry, a university professor, went to Yugoslavia and traveled throughout that country. Professor Parry was interested in collecting very old songs, so he went from place tp place with a young Yugoslavian man named Nikola Vujnovic and listened to *guslars* in all parts of that country sing stories that had been handed down from generation to generation. The people of Yugoslavia liked Professor Parry very much and, when he left their country, one *guslar*, Milovan Nevesinje, compoeed a song about the professor's trip. This song was not written down but was merely made up as the *guslar* sang.

In his song, the *guslar* makes use of several devices which he used in all the stories he sang. If you read carefully and think about the questions which follow this story, you should have no trouble in finding some of these devices. Your teacher will help you, but it would be better for you to try to find them before you ask the teacher. See if you can find anything in the poem that occurs more than once and that is perhaps strange to you.

Now read the story carefully and remember the study questions at the end.

THE SONG OF MILMAN PARRY

by

Milovan V. Nevesinje

Dear God, praise to Thee for all!
What I shall sing is the straight truth.
In one thousand, nine hundred
And thirty three,
A grey falcon flew
From the beautiful land of America.
He flew over lands and cities,
Until he came to the shore of the sea.
There a steel ship awaited him,
And the falcon flew onto the ship,
And rested his heroic wings.
The name of the ship was *Saturnia*,
And it was as swift as a mountain vila.
That was not a gray falcon,
But Professor Milman Parry the glorious!
Our history will speak of him,
And remember him for many ages.
He is a man of good qualities,
Wisdom and uprightness adorn him,
Of good heart and mild glance.
And our history is dear to him.
He has become enamored of our songs,
And because of them he has set out hither,
To our heroic fatherland.
His path leads him across the ocean.

The ship carries him, the *Saturnia* the glorious,
Constructed of fierce steel.
Nothing can bar its path,
But over the sea it drives away the waves,
As the falcon drives away doves.
Swiftly he flew over the ocean,
He flew to the Adriatic sea.
A little while passed and he came to Split,
And here he rested a little.
Then from there he went further,
And came safely to Dubrovnik.
There the *Saturnia* stopped,
And hauled in its sails.
Milman Parry departed from the wharf,
And came to Hotel Imperial.
There he sat down and rested,
And drank his fill of cool wine,
And there he found a companion for himself,
A keen Hercegovinian youth,
By name Nikola Vujnovic.
On the following day they departed
Throughout our heroic homeland,
To seek out our guslars,
For the Serbian gusle interests him.
Across Croatia they travelled,
And they saw her beauties.
There guslars sang songs for him,
Of what the knights of old had done.
From Croatia he then set out
Across our beautiful Slavonia,
Until he came to the land of Serbia,
To Belgrade our capital,
Since time immemorial our crest.
And there he gathered songs of heroes,
Of what sorrows they had given the Turks.
When he had gathered many songs there,
Thence he set out safely
Across our heroic Sumadija,
Which makes famous Serbian history,
And the professor came to Bosnia,
And there he gathered many songs.
In the most beautiful city of all Bosnia,
The lovely city of Sarajevo,
The professor stopped,
And wondrously the hero rested.
When he left wondrous Bosnia,
He set out for Hercegovinia,
For our heroic borderland.
He came to the city of Mostar,
And there he rested a little.
He rested in Hotel Wilson.
Then he said to his companion:
"It is beautiful here, here shall we sit,
And drink our fill of cool wine."
There he spent one day,
But the next day he arose early,

And he left the city of Mostar,
Because he wanted to travel to Stolac,
And to write down some songs.
In Stolac they spent a day,
And many songs they gathered.
Then thence Milman Parry departed,
And came to wondrous Nevesinje.
When he came to level Nevesinje,
Which has a glorious history,
Of its heroic sons,
And of our glorious forebears,
There he looked over the town of Nevesinje,
And there it enchanted him.
There he looked over the wondrous surroundings,
He looked at the plain, and gazed at the mountains.
There he gathered most songs
From the guslar Milovan Vojicic.
He was there for three white days.
When the fourth day dawned,
Professor Milman arose early,
Before daylight and white dawn.
He leaped to his light feet,
Left the city of Nevesinje,
Went straight to level Gacko,
For there are many songs there,
And plenty of Serbian singers.
There he sat and rested,
And gathered plenty of songs.
Then he left the city of Gacko,
And then set out for Bileca,
There he stayed for several days,
And he listened to the tales of heroes.
When the professor departed from Bileca,
He went sound and straight to Trebinje,
And he saw the beauties of Trebinje,
And he left the city of Trebinje.
Now he set out for Dubrovnik.
He went by train and came to Dubrovnik.
He surveyed the lovely city by the sea,
And looked over its antiquities.
He was interested, pleased he was to see it,
For he will leave this land.
When he had seen our country,
And had wondered at its beauty,
He was amazed, and he was very sorry,
That he was not staying longer here.
When he left the city of Dubrovnik,
He came to the wondrous quay,
Where stop the ships and galleys,
That carry champions across the sea.
When Professor Milman came there,
He surveyed our wondrous sea.
The blue Adriatic is our ancient glory,
Where our sailor dreams a wondrous dream.
He looked at the beauties of our sea.

Rare are such beauties as these.
Then he left our land,
And thought to travel further.
When the professor was about to depart,
He took his place in the ship *Saturnia*.
The *Saturnia* flew across the sea,
As a falcon across the green hills.
There his pride awaits the professor.
The beloved homeland America.
Farewell, Professor Milman!
Safely may you cross the deep blue sea,
And come to your homeland!
Honor also to him who begot you!

--from Albert B. Lord, *The Singer of Tales*,

Study Questions

1. What indication are there that the *guslar* is making up the story as sings it?

2. How would you explain the first two lines?

   Why were they included in his poem.

3. How does the *guslar* make known his admiration for Professor Parry? Why does he admire Professor Parry?

4. What is similar in lines 11, 15, 24, 26, and 27? Find other lines that are similar.

5. To what is the ship, as it sails through the waves, compared in lines 28-30? What is such a comparison called? (If you do not know, perhaps you can ask your teacher when you discuss the story.)

6. In line 5, find another such comparison, the *guslar* mentions a "gray falcon." What does he mean by a falcon that flew across America? Does he mean the same thing when he uses "falcon" in line 30? What is his use of "falcon" in line 5 called? (Again, you may have to ask your teacher.)

7. The names "Serbia" and "Croatia" appear several times in this story. To what do they refer? Why is the language spoken in Yugoslavia called Serbo-Croatian?

8. Do you think that the story would be the same the next time the guslar sang it? Why?

9. What does the last line of the story mean? What does it show about the *guslar's* attitude toward Professor Parry? Why would you be surprised to find it as the last sentence in an American story?

C. The Odyssey:

The two selections which follow are from a story called The Odyssey, which was made by a Greek man named Homer. Homer probably lived in the ninth century B. C. This story deals with the return of a Greek hero, Odysseus, to his home after the Trojan Wars, in which he fought. The story tells of Odysseus' many troubles and adventures as he attempted to sail home, and it tells of the hope, the yearning, and the sadness of his wife who waits for him to return.

Since the Greeks believed that there were many gods and that these gods attempted to help or hinder human beings, The Odyssey tells much about the actions of the gods as well as the actions of people like Odysseus. The Greeks had names for these gods and thought that certain gods controlled certain things in the world. Poseidon, for example, was thought to be the god of the sea, and since he was angry at Odysseus, he caused great storms at sea which kept Odysseus from reaching home for many years.

The two selections which you shall read deal with Greek story-tellers who appear inside the story of Odysseus. The Yugoslavian story-singers were called guslars, but the Greek story-singers were called "bards". By observing the actions of these bards and by reading what is said about them by others, you should be able to learn much about the way in which the ancient Greek stories were made. Keep in mind that the bard makes up the story as he sings, just as the Yugoslavian singer did. Perhaps you will see other similarities between the guslar and the bard.

GLOSSARY

Refer to the glossary of persons, places, and gods listed here to help you understand your reading. You will need to refer to these again when you read "Hymn to Hermes."

Persons

Agamemnon--leader of the Greek forces against Troy. He was killed by his wife's lover Aegisthus upon his return from war. He was a brother to Menelaus.

Telemachus-Odysseus's son. He was a mere infant when Odysseus left for the Trojan War. The war lasted ten years and another nine had passed without his father's return. He was plagued by the suitors who wanted to marry his mother. Athena, goddess of Wisdom, told him to visit Nestor of Pylos to learn of his father. On his travels Telemachus learned that his father was still alive.

Penelope---Odysseus' wife and Telemachus' mother. During Odysseus' long absence, Penelope had refused to remarry although a horde of suitors had beset the palace. She had put them off by a delaying tactic, telling them she would choose one of them when she had finished weaving a shroud. However, she wove by day and unraveled by night. Her scheme was discovered.

Achilles-- the bravest Greek warrior in the Trojan War. Legend has it that his mother had made it impossible to kill him by dipping him in the River Styx. She held him by the heel while doing so, and in this one spot, the heel, he could be wounded. And so it was that his death came about.

Phaeacians-- the people whose king was Alcinous. They lived on the island of Scheria. When Odysseus was shipwrecked, he was carried by a wave to Scheria where Nausicaa, daughter of Alcinous, found him and took him to the palace. He was treated with elaborate hospitality and sent on his way to his homeland, Ithaca.

Alcinous-- the King of Phaeacians.

Phemius-- the ministrel at the palace of Odysseus and Penelope in Ithaca.

Demodocus-- the minstrel at the palace of King Alcinous.

Gods and goddesses

Zeus-- king of gods and men. Known for his hurling of the thunderbolt; his sacred bird was the eagle. (In Roman mythology he is called Jupiter.)

Hera-- goddess of women and the home. (Juno in Roman mythology.)

Hermes-- messenger of the gods, and known as the god of speed, of commerce, robbers and thieves. He was cunning and playful. (Mercury)

Poseidon-- god of the sea and all the waters on earth. He was the brother of Zeus. (Neptune)

Athene-- also known as Pallas Athene. She was sympathetic to Odysseus and his family. She is known as the goddess of Wisdom. (Minerva)

Cronos (Kronos)--father of Zeus. He was overthrown by Zeus. The relationship is shown when Zeus is called Zeus Cronides.

Cronion-- Zeus

Apollo-- sometimes Phoebus Apollo, god of the sun and of prophecy, medicine, and music. When there is light, nothing is hidden; so Apollo was considered all-knowing.

Leto-- the mother of Apollo

Maia-- the mother of Hermes

Boreas-- the north wind.
Notus-- the southwest wind.

Eurns--	the southeast wind.
Zephyrus--	the west wind.
Demeter--	the goddess of agriculture. (Ceres)
Artemis--	the twin sister of Apollo. Goddess of the moon and of the hunt. (Diana)
Selene--	also a goddess of the moon.
Muse--	there were nine Muses, goddesses of song, who presided over different kinds of poetry and the arts and sciences. They gave inspiration to ancient poets.
Mnemosyne--	memory, the mother of the Muses
Hephaestus--	god of fire.

Places.

Troy--	(Ilium) located on the northeast coast of Africa.
Ithaca--	the island home of Odysseus, Penelope, and Telemachus.
Olympus--	highest mountain in Greece where the gods were supposed to have lived.
Pieria--	a region in Macedonia where the Muses were worshipped. Also, the cattle range of the gods.
Pylos--	kingdom of Nestor who was a wise general of the Trojan War.
Oceanus--	a great outer stream which the Greeks believed encircled the earth. Also a Titan who was the god of the sea before Poseidon.
Tartarus--	the infernal abyss below Hades where Zeus hurled the Titans when he overthrew his father.
Cyllene--	a high mountain sacred to Hermes, the place of the cave in which Hermes was born.
Arcadia--	a beautiful country, abounding in sheep and cattle.
Pytho--	home of Apollo.
Styx--	a river in the lower world, whose water was used to seal the oaths of the gods.
Parnassus--	a mountain with two tops, one of the places of Apollo and the Muses; hence, an inspiring source of poetry and song.

The setting of this first selection is within the home of Odysseus, who is still wandering about, hoping to reach his home and his family. Many of the other Greek warriors have already returned from Troy and have brought the story of the great battle for that city with them. Since Odysseus has been so long in returning, most of the people have decided that he is dead. In fact, many men have come to Odysseus' home to beg that Odysseus' wife Penelope marry them, since they consider her a widow. It is these men, or wooers, as they are called, who are referred to in the first line and who, along with Telemachus, the son of Odysseus and Penelope, make up the audience which listens to the bard's stories.

You will need to know that the Greeks are also called Achaeans and Danaans. Pallas Athena is a goddess who has made it difficult for many of the men to return from Troy, but who watches over Odysseus and protects him during his wanderings. Knowing these names and relationships, now read the first passage carefully, and answer the study questions thoughtfully.

ODYSSEY #1

They sat in silence listening
To the famous bard sing the Achaean's return,
The hard return from Troy that Pallas Athena
Imposed upon them. Meanwhile, upstairs in her room,
The daughter of Icarius, thoughtful Penelope, heard
The marvelous song and descended, with two of her
maids,
The long stairway that led to the hall below.
There she stood, lovely by one of the pillars
Of the massive roof, her face partly hid by a shining
Veil, and confronted the wooers, with a trusted maid
On either side. Then weeping she spoke to the bard,
The sacred maker of songs:
"Phemius, surely
You know many other songs just as enchanting,
Deeds both mortal and divine which poets make
memorable.
Sit here and sing one of those while your listeners
drink
Their wine in silence, but do not renew that song
Of woe that never fails to rend my heart,
For already most unforgettable is the grief I have.
So dear a man I always recall with yearning,
My husband, known far and wide throughout all Hellas
and Argos."
Then gravely Telemachus answered her thus:
"Mother, why do you forbid this beloved poet
To entertain in the way his own mind moves him to?
Poets are not to blame, but Zeus much rather,
Who to toiling men doles out their separate lots.
No one can blame this man for singing the grievous
Fate of the Danaans: new songs are always praised
More highly than old. As for you, strengthen your heart

And soul to hear him, for Odysseus wasn't the only
Man who died at Troy. They were many!
Go, then upstairs to your room and keep yourself busy
With the loom and spindle, and see that your maids are busy,
Leave public speaking to men--men in general,
But most of all to me, since I am now head
Of this house."

Study Questions

1. What do Penelope's words to the bard Phemius suggest about the number of tales such bards knew?

2. Suggest why the bard should be described as a "sacred Maker of songs"? What else in this passage would help you to answer this question?

3. What did the Greeks evidently think of their bards? Why would they think this?

4. What does Telemachus mean when he says that "new songs are always praised more highly than old"?

5. How do you picture the audience after reading this passage? Do you think that the bard would know what this audience likes? If the bard's story deals with tales of Greek history and with the lives of the gods, do you think his audience would understand his story? Why?

6. From the way they are used here, what would you suggest the names "Hellas" and "Argos" refer to? Check yourself by looking these up in a good dictionary.

7. Zeus is also one of the Greek gods. Find out how important he is as a god in Greek mythology?

8. Why has Phemius' song made Penelope weep?

9. If you do not know the entire story of The Odyssey, you probably wonder what Telemachus means when he tells his mother to keep herself busy "with the loom and spindle." Perhaps someone in the class who does know the story can tell about Penelope's weaving.

10. List the oral devices used. What name could you give them.

The second selection from The Odyssey is somewhat similar to the first, although it concerns another bard, the blind Demodocus, who sings at a feast given by Alcinous, the king of the Phaeacians. Now Alcinous has just offered hospitality to an unknown man (Odysseus) who has just lost his ship in a terrible sea storm. Alcinous entertains Odysseus at a great feast in his home and later at a contest of physical skills. During the feast, the blind bard is called upon to tell stories. Your close reading of this passage will give you still a better idea of one manner of making stories; that is, making them up on the spur of the moment and telling them aloud.

Again some of the names which occur in this passage should be explained. The bard tells the story of Odysseus' quarrel with Achilles. Both Odysseus and Achilles were Greek warriors but, during the tenth year of the war with the Trojans, Achilles had become angered with Agememnon, the commander-in-chief of the Greek forces. Achilles refused to fight for Agamemnon and, since he was perhaps the greatest of the Greek warriors, the war went badly against the Greeks. Agamemnon sent Odysseus to see Achilles in order to persuade him to fight once more. Achilles heard Odysseus' words at a feast but absolutely refused to fight for Agamemnon. Agamemnon's reason for being "secretly glad," as the bard says, was because the god Apollo, who was the only god who knew the plans of Zeus, had told Agamemnon that strife would take place between the "best Achaeans," that is, Odysseus and Achilles, but that the Greeks would overcome the Trojans at last.

Therefore, Agamemnon was glad because he could see that what Apollo had foretold was already coming true, and he was therefore more confident that the Greeks would triumph over the Trojans. The reference to the Danaans, is, as you now know, a reference to the Greeks. Hence, the story that Demodocus tells is the one of the Trojan Wars, and this story causes Odysseus to weep because it reminds him of all his friends, including Achilles, who were killed before Troy fell.

With this background in mind, now read the passage and attempt to answer the study questions related to the selection.

ODYSSEY # 2

"Summon the sacred bard Demodocus, for God
Has granted him skill above all others to delight
His hearers with whatever song his spirit prompts
him to sing."
So saying, Alcinous left with the sceptered kings
Behind him, while a herald set out to fetch the glorious
Poet.
In the spacious home of wise Alcinous,
The porticoes, courts and chambers were filled
With the gathering throng of men both young and old,
For whom Alcinous sacrificed twelve sheep, eight boars,
With white tusks, and two shambling steers. These they
flayed
And prepared for the table, and so made a fine feast ready.
Then the herald returned, leading the faithful bard,
Whom the Muse loved most of all, though she had given
To him both good and evil, for she had taken
His sight but bestowed on him the gift of sweet song.
For him Ponotonous the herald set a silvery chair
Mid the feasters against a tall pillar, and from a peg
Above his head he hung the clear-toned lyre
And showed him how to reach it with his hands.
And on it a basket and goblet filled with wine,
That he might drink at will, then they all helped themselves
To tha good things lying before them. But when they had
eaten

And drunk as much as they wished, the Muse inspired
The bard to sing the famous deeds of men,
That song whose renown had already reached the wide sky,
The quarrel of Odysseus and Peleus' son, Achilles,
How once with violent words they contended at a rich
Ceremonial feast for the gods, and the king of men
Agamemnon was secretly glad that the best Achaeans
Were quarreling, for thus had Phoebus Apollo foretold
To him in holy Pytho when he had crossed
The marble threshold there to consult the oracle
Concerning the wave of woe that by the will
Of almighty Zeus was just beginning to roll
On Trojans and Danaans alike. This was the song
The famous bard sang, whereupon the strong hands of
    Odysseus
Drew his great purple cloak down over his head,
Thus hiding his handsome face so that the Phaeacians
Could not see him weeping. And whenever the sacred bard
Stopped singing, Odysseus would wipe his tears, draw the
    cloak
From his head, and taking the two-handled cup he would
    pour
Divine libations. But each time the bard began singing
Again, urged on by the princely Phaeacians, whom his words
So delighted, Odysseus would cover his head once more
And moan. Now from all of the others he hid the tears
He was shedding, but Alcinous could not help noticing,
    for he sat
Beside him and heard his deep groaning. So without
    hesitation,
He spoke to his sea-loving people:
    "O leaders and counselors
Of the Phaeacians, your attention please. Now
That we have regaled ourselves with fine food and its
Companion the lyre, let us go out and try
Our skill in the various athletic events, that our guest,
When he returns home, may tell his friends how superior
We are at boxing, wrestling, jumping, and running."
    He led and they followed, while the herald hung
        the clear-toned lyre
On its peg, took the hand of Demodocus, and led him from
    the hall.

Study Questions

1. In what ways is Demodocus similar to Phemius in the previous passage? Is Demodocus admired by his audience? How is this shown?

2. Again attempt to form a mental picture of the audience which listens to Demodoucus. Is the story told by the bard new to this audience? Would the audience understand such a story? What proof do you have?

3. What indication is there in this passage that the bard had planned to sing a particular story? Who or what is a muse? What is meant by the statement that "the Muse inspired the bard to sing?"

4. Having read the last two passages, tell the types of occasions at which stories might be sung by bards? In other words, what occasions seem to call for stories?

5. In reading "The Song of Milman Parry," you discovered that one of the devices used by the guslar was the epithet. Define epithet. What example of the epithet can you find in these two passages?

6. Although you do not hear the bards' words in these two passages, but are only told the subjects about which they sang, how might the bards begin their songs? Perhaps, if she has not done so already, your teacher will read the opening lines of The Odyssey to you. How do these compare with the opening of "The Song of Milman Parry" and with the openings which you have decided these bards would use?

D. Beowulf

Beowulf is our own English epic. Although it concerns people who are Danes, it was told for the first time in England and in an early form of English called "Anglo-Saxon" or merely "Old English." It was probably first told in the eighth century A.D. by the descendants of Danish people who had come to England and had settled there. The whole of Beowulf, like The Odyssey, was originally sung, but the selection which you are to read actually presents a song-story within the larger story, just as the selections from The Odyssey did. The singer of tales in Beowulf is called a scop (pronounced like SHOW but with a final P), and this scop corresponds to the bard and the guslar in the earlier selections.

In Beowulf, Hrothgar, the king of the Danes, and his people have suffered greatly at the hands of Grendel, a monster which breaks into the houses of the Danes at night, murdering and eating the sleeping occupants. Everyone fears Grendel, but none is strong or brave enough to put an end to his treacheries. No one, that is, until Beowulf volunteers to try. Beowulf pretends that he is asleep when Grendel enters the room and looks about for an unsuspecting victim. Just as Grendel is about to grasp Beowulf, Beowulf jumps up and struggles bravely. Finally, Beowulf is able to tear an arm off Grendel, and the monster runs away to die. After news of Beowulf's heroism reaches the king and his people, there is great celebration. The passage that you are to read takes up the story at this point.

The tale sung by the scop may be outlined as follows: Finn, the chief of the Frisians, has married a Danish princess Hildeburh. Years later when her brother Hnaef and some of his followers are visiting her, they are treacherously attacked in the hall before daybreak by some of her husband's men. After defending themselves for five days, Hnaef and many of his men are slain. So, too, is a son of Hildeburh. After Hnaef's death Hengest commands the remaining Danes. A treaty is arranged with Finn and the slain on both sides are burnt together, with appropriate ceremonies. Hengest and his men stay in Friesland during the winter, but in the spring they are joined by fresh bands of Danes. Still wanting vengeance, they fall upon Finn, kill him, and carry Hildeburh back to her own land.

As you read the passage, attempt to reach conclusions concerning the manner in which the scop tells his story.

THE SCOP'S SONG OF FINN

There song and music were mingled together before Hrothgar, the harp was touched, the tale oft recited, when Hrothgar's scop must produce hall entertainment among the mead-benches.

"When sudden attack was made on them by the followers of Finn, Hnaef Scylding, the hero of the Healf-Danes, was fated to fall in the Frisian slaughter. No cause, indeed, had Hildeburh to praise the faith of the Jutes (Finn's people). She was bereft of her guiltless loved ones in the shield play, son and brother. They fell by destiny, wounded with spear. She was a sad woman! Not in vaid did Hoc's daughter (Hildeburh) bewail the decree of fate when, after morning came, she might see under heaven the murder of kinsmen where she erst held greatest of earth's joy. War took all but a few of Finn's men, so that he might in no wise strive with Hengest on the battlefield nor crush in battle those left to the prince's thane. But they offered him terms: that they would grant him another dwelling complete, hall and high-seat; that the Danes might share control with the sons of the Jutes; and that at the gift-givings the son (Finn) of Folcwalda each day would honor the Danes, would present Hengest's troops with rings, with treasures of beaten gold, even as freely as he would cheer his Frisian kinsmen in the beer-hall. Then they pledged firm compacts of peace on both sides. Finn affirmed by oaths his friendly zeal to govern honorably, with the advice of his wise men, the surviving remnant, on condition that no man should break the treaty by work or deed, or through malice ever complain, though they followed the slayer of their ring-giver, lordless, since they needs must do so. If, on the other hand, any one of the Frisians by daring speech should call to mind the deadly hate, then the sword's edge should settle it.

The funeral fire was prepared and gold drawn from the hoard. The finest of the Here-Scylding warriors was ready on his pyre. At the burning were easily seen blood-stained sark (shirt of mail), golden swine, Iron-hard boar (that is, on the helmets), and many an atheling dead from his wounds. Truly some fell on the battlefield. Then Hildeburh bade them commit to the flames her own son on Hnaef's pyre, to burn the bodies, and place him on the pyre beside his uncle. The woman grieved, mourned with dirges. The warrior was placed on the mound. The greatest of funeral fires rolled towards the clouds, roared before the burial mound. Heads melted, wound gashes burst, blood spurted, the body's death-bites. The flame, greediest of spirits, swallowed up all those of both folk whom the battle carried off. Their glory was past.

Then the warriors went to visit their homes, bereft of friends, to see Friesland, their dwellings and high town. Hengest still dwelt through the slaughter-stained winter with Finn, peaceably. He was mindful of his home, though he might (not) drive his ringed prow on the water. The sea boiled with storm, strove with the wind. Winter locked the waves in icy fetters, until another year came to men's dwellings--as it still does--the wondrously bright weather which always keeps the proper time. Then was winter departed; fair was earth's bosom. The exile yearned to go, the guest from the dwelling. He thought more of vengeance than of the sea voyage, if he might bring about an encounter, for he kept in mind inwardly the sons of the Jutes. So he did not refuse what the world appointed when Hunlafing placed in his arms a battle-brand, fairest of swords. Its edges were well known among the Jutes' Likewise, in his turn, dire death by sword fell upon Finn, the bold-hearted, in his home, when Gunlaf and Oslaf after a sea journey had bemoaned their sorrow, charged many wrongs. They might not keep their restless spirit in their breast. Then was the hall reddened with bodies of the enemy, Finn slain, king among his men, and his queen taken. The warriors of the Scyldings carried to the ship all the goods of the house--jewels and precious gems such as they could find in the home of Finn, the king of the land. They carried on the sea voyage his queenly wife to the Danes, led her to her people."

The song was sung, the gleeman's tale. The sound of rejoicing again rose, the bench-noise grew louder. Cup-bearers gave wine from wondrous vessels. Then came forth Wealtheow, (Hrothgar's queen) under her golden crown, to where the good pair sat (that is, Hrothgar and Beowulf), nephew and uncle; friendship was still between them, each true to other. There likewise Unferth, the King's spokesman, sat at the feet of the king. Each of them trusted his spirit, that he had much courage, though he was not merciful to his kinsmen at the sword-play. Then the Queen of the Scyldings spoke: "Receive this cup, my dear Lord, giver of treasures! Be thou joyful, gold-friend of men, and speak to the people with mild words, as one should do! Be gracious to the Danes, mindful of the gifts which near and far thou now hast."

Study Questions:

1. In what ways is the occasion for the scop's song similar to those upon which the Greek bards sang? In what ways is it different?
2. What obvious differences in language do you find in this passage when it is compared to the former selections? Does the scop use any of the devices used by the bards and the guslar? Quote any epithets in the bard's song. Look up the meaning of the term "kenning" and then see if you can find examples of the kenning here.
3. Which side of the battle described in the song does the scop seem to favor? Why would he favor that side?
4. What kinds of characters would occur in the story that Penelope asks the bard to sing which do not appear here? Why are they absent here?
5. Concerning all the selections that you have read, what seems to have been the purpose of the stories told? What do all of the audiences seem to have in common?
6. Write down the conditions under which the "oral" story is told? How does the poet compose his story? How does he deliver it to his audience? What is the nature of his audience?
7. Do you think that you have learned to appreciate one manner of story-telling more by considering these conditions? Why?

II. THE AUTHOR COMPOSES BEFORE THE NARRATIVE OCCASION

A. Introduction:

In the last section of this unit you examined stories which were made up as they were presented, and you discovered that the story-teller and his audience were very closely related, in that they shared the same interests and cultural tradition. Only one major difference shows itself in this second storytelling situation. That is, in this situation the author plans his story; he composes his story before, not during, the occasion of its presentation. Perhaps the story is only memorized and then presented orally or perhaps it is written down by the author so that it may be read by the audience; in either case it is composed before it is presented.

Again, you should attempt while reading the selections to determine the author's method of composition, his method of presentation, and the nature of his audience.

B. "The Hymn to Hermes":

As you read this hymn you will discover certain similarities to the selections in the last section, but you should be alert to discover basic differences, if any exist. The hymn was probably composed during the sixth century B. C., and its author is not known. As you read the hymn, attempt to decide what the occasion might have been for which it was composed.

To make your reading less difficult, the story may be summarized as follows: Hermes, the son of Zeus and Maia, sets out on the very day he is born to steal the cattle (kine) of Apollo. He drives the cattle backwards and covers his own footprints by wearing sandals woven from tree branches in order to confuse Apollo. Apollo, however, who, like Zeus knows the actions of the other gods, comes to the cave in which Hermes pretends to sleep innocently within his cradle, and there Apollo accuses Hermes of the theft. Although Hermes claims that he could not have stolen the cattle since he is only a day-old babe, Apollo is not fooled and takes Hermes to see Zeus. Zeus, too, knows that Hermes is the robber and commands him to show Apollo where the cattle are hidden. The cattle are found, but Hermes softens Apollo's anger by giving him the wondrous lyre which he has made from a tortoise's shell. Apollo happily accepts the lyre and, in turn, gives many gifts to Hermes. This summary and the glossary preceding the selection from The Odyssey should help you a great deal. Read carefully, however, and make use of the study questions as you have before.

HYMN TO HERMES

(Adapted from Andrew Lang's translation)

Muse, sing of Hermes, the son of Zeus and Maia, Lord of Cyllene (a high mountain sacred to Hermes, the place of the cave in which Hermes was born), and Arcadia (a beautiful country abounding in sheep and cattle) rich in sheep, the fortune-bearing Herald of the Gods; sing of him whom Maia bore, the fair-tressed nymph, that lay in the arms of Zeus; she was a shamefaced nymph, shunning the assembly of the blessed Gods, dwelling in a shadowy cave. There Cronion was inclined to embrace the fair-tressed nymph in the deep of night, when sweet sleep held white-armed Hera (goddess of marriage, protector of female life), the immortal Gods knowing it not, nor mortal men.

But when the mind of great Zeus was made up, and over her the tenth moon stood in the sky, the babe was born to light, and all was made apparent; then she bore a child of many a wile and cunning deceit, a robber, a driver of the cattle, a captain of raiders, a watcher of the night, a thief of the gates, who soon should show forth deeds renowned among the deathless Gods. He was born in the dawn; by midday he harped well, and in the evening he stole the cattle of Apollo the Far-darter, on that fourth day of the month in which Maia bore him. When he leaped from the immortal knees of his mother, he did not lie long in the sacred cradle, but sped forth to seek the cattle of Apollo, crossing the threshold of the high-roofed cave. There he found a tortoise, and won endless delight, for lo, it was Hermes that first made a minstrel of the tortoise. The creature met him at the outer door, as she fed on the rich grass in front of the dwelling, waddling along, at sight of which the son of

Zeus (i.e. Hermes) laughed, and straightway spoke, saying:

"Lo, a lucky omen for me, not be mocked by me! Hail, darling and dancer, friend of the feast, welcome! Where did you get the gay garment, a speckled shell, you, a mountain-dwelling tortoise? No, I will carry you within, and you will be a blessing to me, not scorned by me; no, you shall first serve my turn. It is best to remain at home, since danger is abroad. While you are living, you will be a spell against ill witchery, and dead, you will be a right sweet music-maker."

So, he spoke and, raising in both hands the tortoise, went back within the dwelling, bearing the glad treasure. Then he choked the creature, and with a gouge of grey iron he scooped out the marrow of the hill tortoise. And as a swift thought wings through the breast of one that crowding cares are haunting, or as bright glances flash from the eyes, so swiftly devised renowned Hermes both deed and word. He cut to size stalks of reed, and fixed them in through holes bored in the stony shell of the tortoise, and cunningly stretched around it the hide of an ox, and put in the horns of the lyre, (an ancient stringed musical instrument), and to both he fitted the bridge, and stretched seven harmonious chords of sheep-gut.

Then he took his treasure, when he had fashioned it, and touched the strings in turn, and it sounded wonderful under his hand, and the God sang beautifully to the notes, improvising his chant as he played, like lads exchanging taunts at festivals. He sang how Zeus Cronides and fair-sandalled Maia had lived in loving dalliance, and he told out the tale of his begetting, and sang the handmaids and the goodly halls of the nymph, and the tripods in the house, and the store of cauldrons. So then he sang, but dreamed of other deeds; then he bore the hollow lyre and laid it in the sacred cradle; then, in longing for beef, he sped from the fragrant hall to a place of outlook, with such a design in his heart as plundering men pursue in the dark of night.

The sun had sunk down beneath earth into ocean, with horses and chariot, when Hermes came running to the shadowy hills of Pieria, where the deathless cattle of the blessed Gods had ever their haunt; there they fed on the fair uncut meadows. From their number the keen-sighted Hermes cut off fifty loud-bellowing cattle and drove them hither and thither over the sandy land, reversing their tracks, and, with great cunning, confused the hoof-marks, the front behind, the hind in front, and went down again himself. Straightway he wove sandals on the sea-sand (things undreamed he wove, works wonderful, unspeakable) mingling myrtle twigs and tamarisk, then binding together a bundle of the fresh young wood, he shrewdly fastened it for light sandals beneath his feet, leaves and all--brushwood that he, the renowned slayer of Argos, has plucked on his way from Pieria, (being, as he was, in haste, down the long way).

Then an old man that was tending a fruitful vineyard, marked the God going down to the plain through grassy Onchestus; Hermes spoke to him:

"Old man, you that bow your shoulders over your hoeing, truly you shall have wine enough when all these vines are bearing . . . See and see not; hear, and hear not; be silent, so long as nothing of yours is harmed."

Then he drove on together the sturdy heads of cattle, over many a hill, and through echoing valleys and flowering plains. Then his darkling ally, the sacred night, stayed, and swiftly came morning when men can work, and sacred Selene, (goddess of the moon) daughter of Palla, mighty prince, climbed to a new place of outlook; then Hermes drove the broad-browed cattle of Phoebus Apollo to the river Alpheius. They came, unwearied, to the high-roofed stall and the watering-places in front of the fair meadow. There, when he had foddered the deep-voiced cattle, he herded them huddled together into the barn, munching lotus and dewy marsh marigold; next he brought much wood, and set himself to the craft of fire-kindling. Taking a good shoot of the daphne, he peeled it with the knife, fitting it to his hand,and the hot vapour of smoke arose. (Lo, it was Hermes first who gave fire, and fire-sticks). Then he took many dry faggots, great plenty, and piled them in the trench, and flame began to break, sending far the breath of burning fire, And when the force of renowned Hephaestus kept the fire aflame, then he dragged downward, so mighty his strength, two bellowing cattle of twisted horn: close up to the fire he dragged them, and cast them both panting upon their backs to the ground. (Then bending over them he turned them upwards and cut their throats). . . task upon task, and sliced off the fat meat, pierced it with spits of wood, and broiled it--flesh, and spine, the joint of honour, and blood in the bowels, all together;--then laid all there in its place. The hides he stretched out on a broken rock, as even now they are dried, such as are to be enduring: long, long after that ancient day. Presently glad Hermes dragged the fat portions on to a smooth ledge, and cut twelve messes sorted out by lot; to each he gave its due portion. Then a longing for the rite of the sacrifice of flesh came on renowned Hermes (That is, Hermes thought about using the meat as a sacrifice to himself.): for the sweet savour tempted him, immortal as he was, but his strong heart did not, even so, yield . . . . The fat and flesh he placed in the high-roofed stall, the rest he swiftly raised aloft, a trophy of his plundering, and, gathering dry faggots, he burned heads and feet entire with the vapour of flame. Presently when the God had duly finished all, he cast his sandals into the deep swirling pool of Alpheius, quenched the embers, and all night long spread smooth the black dust: Selene lighting him with her lovely light. Back to the crests of Cyllene came the God at dawn, nor blessed God, on that long way, nor mortal man encountered him: and no dog barked. Then Hermes, son of Zeus, bearer of gifts, bowed his head, and entered the hall through the hole of the bolt, like mist on the breath of autumn. Then, standing erect, he sped to the rich inmost chamber of the cave, lightly treading noiseless on the floor. Quickly to his cradle came glorious Hermes and wrapped the swaddling bands about his shoulders, like an innocent babe, playing with the wrapper about his knees. So he lay, guarding his dear lyre at his left hand, but the God did not deceive his Goddess Mother; she spake saying:

"Why, cunning one, and whence do you come in the night, you clad in shamelessness? Soon, I think, you will go forth at Apollo's hands with bonds at your sides that may not be broken, sooner than be a robber in the glens. Go to, wretch, your Father begat you for a trouble to deathless Gods and mortal men."

But Hermes answered her with lying words of guile: "Mother, mine, why would you scare me so, as though I were a thoughtless child, with little craft in his heart, a trembling babe that dreads his mother's chidings? Nay, but I will try the trickiest craft to feed you and me forever. We too are not to endure to abide here, of all the deathless Gods alone unapproached with sacrifice and prayer, as you command. Better it is eternally to be in the company of Gods richly, nobly, well seen in wealth of grain, than to be home-keepers in a dark cave. And for honour, I too will have my dues of sacrifice, even as Apollo. Even if my Father give it not to me, I will endeavour, for I am destined to be a captain of thieves. And if Apollo make inquiry for me, I think that some worse thing will befall him. For to Pytho I will go, to break into his great house, and from it I shall steal goodly tripods and cauldrons enough, and gold, and gleaming iron, and much raiment. You, if you wish, will see it."

So they talked one with another, the son of Zeus and Lady Maia. Morning, the Daughter of Dawn, was arising from the deep stream of Oceanus, bearing light to mortals, when Apollo came to Onchestus in his journeying, the gracious grove, a holy place of the loud Girdler of the Earth: there he found an old man grazing his ox, the stay of his vineyard, on the roadside. To him Apollo spoke first:

"Old man, hedger of grassy Onchestus; I am come here seeking cattle from Pieria, all the crook-horned cattle out of my herd: my black bull used to graze apart from the rest, and my four bright-eyed hounds followed, four of them, wise as men and all of one mind. These were left, the hounds and the bull, a marvel; but the cattle wandered away from their soft meadow and sweet pasture, at the going down of the sun. Tell me, old man of ancient days, if you have seen any man chasing after these cattle?"

Then to him the old man spoke and answered:

"My friend, it is hard to tell all that a man may see: for many wayfarers go by, some full of ill intent, and some of good: and it is difficult to be certain regarding each. Nevertheless, the whole day long till sunset I was digging about my vineyard plot, and I thought I marked--but I know not surely--a child (Hermes) that went after the horned kine; he was young, and held a staff, and kept going from side to side, and he drove the cattle backwards, their faces toward him."

So the old man spoke; Apollo heard, and went quickly on his path. Then he saw a bird long of wing, and quickly he knew that the thief had been the son of Zeus. Swiftly sped the Prince, Apollo, son of Zeus (Apollo was the son of Zeus and Leto.), to goodly Pylos, seeking the shambling kine, while his broad shoulders were swathed in purple cloud. Then Apollo marked the tracks, and spake:

"My eyes truly behold a great marvel! These are the tracks of high-horned cattle, but all are turned back to the meadow of asphodel. But these are not the footsteps of a man, nor of a woman, nor of grey wolves, nor bears, nor lions, nor I think, of a shaggy-maned Centaur, (fabulous beast, having a man's head and chest and a horse's body) who ever with fleet feet makes such mighty strides! They are dread to see that backwards go, more dread they that go forwards."

So speaking, the Prince sped on, Apollo, son of Zeus. To the Cyllenian hill he came, that is clad in forests, to the deep shadow of the hollow rock, where the deathless nymph brought forth the child of Zeus. A sweet fragrance was spread about the fair hill, and many tall sheep were grazing the grass. He went swiftly over the stone threshold into the dusky cave, even Apollo, the Fardarter.

Now when Hermes beheld Apollo, thus in-wrath for his cattle, he sank down within his fragrant swaddling bands, being covered as piled embers of burnt tree-roots are covered by thick ashes, so Hermes coiled himself up, when he saw the Far-darter; and curled himself, feet, head, and hand, into small space (pretending sweet sleep), though in truth wide awake, and his tortoise-shell he kept beneath his armpit. But Apollo marked them well, the lovely mountain nymph and her dear son, a little babe, all wrapped in cunning wiles. Gazing round all the chamber of the vast dwelling, Apollo opened three chests with the shining key: they were full of nectar and glad ambrosia and much gold and silver lay within, and much raiment of the Nymph (Maia), purple and glistening, such as are within the dwelling of the mighty Gods. Soon, when he had searched out the chambers of the great hall, Apollo spake to renowned Hermes:

"Child, in the cradle lying, tell me straightway of my cattle: or speedily between us two will be unseemly strife. For I will seize you and cast you into murky Tartarus, into the darkness of doom where nothing is of avail. Nor shall thy father or mother redeem you to the light: nay, under earth you will roam, a plunderer among folk lost forever."

Then Hermes answered with words of craft: "Apollo, what an unkind word you have spoken! And is it your cattle of the homestead you come here to seek? I saw them not, heard not of them, gave ear to no word of them: of them I can tell no tidings, and I could not win the bounty for tattling about them. Not like a lifter of cattle, a stalwart man, am I: no task is this of mine: hitherto I have other cares; sleep, and mother's milk, and about my shoulders swaddling bands, and warmed baths. Don't let anyone find out that you accused a baby! It would be a great marvel among the Immortals that a new-born child should cross the threshold after cattle of the homestead; a silly idea of yours. Yesterday I was born, my feet are tender, and the earth below is rough. But if you wish, I shall swear the great oath by my father's head, that neither I myself am to blame, nor have I seen any other thief of your cattle: be cattle what they may, for I know but by hear-say."

So he spoke with twinkling eyes, and twisted brows, glancing hither and thither, with long-drawn whistling breath, hearing Apollo's word as a vain thing. Then lightly laughing Apollo, the Far-darter, spoke:

"Oh, you rogue, you crafty one; truly, I think, that many a time you will break into established homes, and by night leave many a man bare, silently plundering through his house, such is your speech today! And many herdsmen of the steadings you will vex in the mountain glens, when in lust for flesh you come on the herds and sheep thick of fleece. Come, to avoid sleeping the last and longest slumber, come forth from your cradle, you companion of black night. For surely this honour hereafter you shall have among the Immortals, to be called forever the captain of robbers."

So spoke Phoebus Apollo, and lifted the child, but even then strong Hermes had his device, and, in the hands of the God, let forth an omen, an evil belly-tenant, with tidings of worse, and a speedy sneeze thereafter. Apollo heard, and dropped renowned Hermes on the ground, then sat down before him, eager as he was to be gone, chiding Hermes, and he spoke thus:

"Take heart, swaddling one, child of Zeus and Maia. By these thine Omens I shall soon find the sturdy cattle, and you will lead the way."

So ye spoke, but swiftly arose Cyllenian Hermes, and swiftly fared, pulling about his ears his swaddling bands that were his shoulder wrapping. Then spake he:

"Where are you taking me, Far-darter, of Gods most vehement: Is it for wrath about your cattle that you thus provoke me? Would that the race of cattle might perish, for I have not stolen your cattle, nor seen another steal, whatsoever cattle may be; I know but by hear-say, I! But let our agrument be judged before Zeus Cronion."

Now Hermes and the splendid Apollo were disputing their pleas point by point: Apollo with sure knowledge was righteously seeking to convict renowned Hermes for the sake of his cattle, but Hermes with craft and cunning words sought to beguile~~,~~,--the Cyllenian to beguile the God of the Silver Bow. But when Hermes found one as wily as himself, then speedily he strode forward through the sand in front, while Apollo came behind. Swiftly they came to the crests of fragrant Olympus, to father Cronion they came, these goodly sons of Zeus, for there were set for them the balances of doom. Quiet was snowy Olympus, but they who know not decay or death were gathering after gold-throned Dawn. Then stood Hermes and Apollo of the Silver Bow before the knees of Zeus, the Thunderer, who inquired of his glorious Son, saying:

"Phoebus Apollo, from what place are you driving such mighty spoil, a newborn babe, like a Herald? A mighty matter this, to come before the gathering of the Gods!"

Then the Prince, Apollo the Far-darter, answered him:

"Father, soon you shall hear no empty tale; do you taunt me, as though I were the only lover of booty? This boy I have found, an accomplished thief, in the hills of Cyllene, a long way to wander; so fine a knave as I know not among Gods or men, of all robbers on earth. He stole my cattle from the meadows, and went driving them in the evening along the loud sea shores, straight to Pylos. Wondrous were the tracks, a thing to marvel on, the work of a glorious god. For the black dust showed the tracks of the cattle stepping backward from the mead of asphodel; but this child travelled miraculously neither on hands nor feet, through the sandy land, but he had this other strange ability, to tread the paths as if shod with oaken shoots. While he drove the kine through a land of sand, all the tracks in the dust were easy to see, but when he had crossed the great tract of sand straightway on hard ground his traces and those of the cattle were hard to discern. But a mortal man saw him, driving straight to Pylos the cattle broad of brow. Now when he had stalled the cattle quietly, and confused his tracks on either side the way, he lay dark as night in his cradle, in the dusk of a shadowy cave. The keenest eagle could not have spied him, and he rubbed his eyes much, with crafty purpose, and bluntly spake his word:

'I saw nothing, I heard nothing, nor learned another's tale; nor tiding could I give, nor win reward of tidings.'"

Therewith Phoebus Apollo sat him down, but another tale did Hermes tell, among the Immortals, addressing Cronion, the master of all Gods:

"Father Zeus, I tell you the truth, for I am true; I don't know how to lie. To-day at sunrise Apollo came to our house, seeking his shambling cattle. He brought no witnesses of the Gods, nor no Gods who had seen the fact. But he ordered me to declare the thing under duress, often threatening to cast me into wide Tartarus, for he wears the tender flower of glorious youth, but I was born but yesterday, as well he knows, and I am in nothing like a strong cattle herder. Believe, for you claim to be my father, that may I never be well if I drove home the cattle, No, or crossed the threshold. This I say truly! The Sun I greatly revere, and other gods, and Thee I love, and *him* I dread. No, you know that I am not to blame; and I will add a great oath: by these excellently made porches of the Gods I am guiltless, and one day yet I shall avenge myself on him for this pitiless accusation, mighty as he is; but please, you aid the younger of us!"

So spake Cyllenian Hermes, and winked, with his wrapping on his arm: he did not cast it down. But Zeus laughed aloud at the sight of his evil-witted child, so well and wittily he denied stealing the cattle. Then Zeus bade them both be of one mind, and so seek the cattle, with Hermes as guide to lead the way, and show without guile where he had hidden the sturdy cattle. The Son of Cronos nodded, and glorious Hermes obeyed, for the counsel of Zeus persuades easily.

Then both of them sped, the fair children of Zeus, to sandy Pylos, at the ford of Alpheius, and to the fields they came, and the stall with the lofty roof, where the stolen cattle were taken in the season of darkness. There at once Hermes went to the side of the rocky cave, and began driving the sturdy cattle into the light. But Apollo, glancing aside, saw the flayed skins on the high rock, and quickly asked renowned Hermes:

"How could you, oh crafty one, skin two cattle; new-born and childish as you are? I dread your might: no need for you to be growing long, you son of Maia!"

(So he spoke, and round his hands, twisted strong bands of willow shoots, but they at his feet were soon intertwined, each with other, and lightly were they woven over all the kine of the field, by the counsel of thievish Hermes, but Apollo marvelled at what he saw.)

Then the strong Hermes with twinkling glances looked down at the ground, wishing to hide his purpose. But that harsh son of renowned Leto, Apollo, he lightly soothed his will; taking his lyre in his left hand he plucked at it: and wondrously it rang beneath his hand. Thereat Phoebus Apollo laughed and was glad, and the beautiful notes passed through to his very soul as he heard. Then Hermes took courage, and sweetly harping with his harp he stood at Apollo's left side, playing his prelude, and thereon followed his winning voice. He sang the renowns of the deathless Gods, and the dark Earth, how all things were at the first, and how each God received his portion.

To Mnemosyne first of Gods he turned his minstrelsy, to the Mother of the Muses, for the Muse came upon the Son of Maia.

Then he did honour to all the rest of the Immortals, in order of rank and birth, telling duly all the tale, as he struck the lyre on his arm. But on Apollo's heart in his breast came the stress of desire, and he spoke to Hermes with winged words:

"You crafty cattle slayer, you comrade of the feast; your song is worth the price of fifty oxen! Henceforth, I think, we shall be at peace with one another. But, come now, tell me this, you wily Son of Maia, have these marvels been with you even since your birth, or is it that some immortal, or some mortal man, has given you the glorious gift and shown you song divine? For marvellous is this new song in my ears, such as, I think, none has known, either of men, or of Immortals who have mansions in Olympus, save yourself, you robber, you Son of Zeus and Maia! What art is this, what charm against the stress of cares? What a path of song! for truly here is choice of all three things, joy, and love, and sweet sleep. For truly though I be conversant with the Olympian Muses, to whom dances are a charge and the bright minstrel hymn, and rich song, and the lovesome sound of flutes, yet never yet hath anything else been so dear to my heart, dear as the skill in the festivals of the Gods. I marvel, Son of Zeus, at this, the music of your minstrelsy. But now since, despite your youth, you have such glorious skill, to you and to your Mother I speak this word in truth: verily, by this shaft of cornol wood, I shall help you to become renowned and fortunate among the Immortals, and give you glorious gifts, nor in the end deceive thee."

Then Hermes answered him with cunning words:

"Shrewdly you ask me, Far-darter, nor do I grudge you to enter upon my art. This day you will know it: and to you I promise to be kind in word and will: but within yourself you know well all things for Apollo, your place among the Immortals, Son of Zeus, is first. You are mighty and strong, and Zeus of wise counsels loves you well, and has given you honour and good gifts. They tell that you know soothsaying, you, by the voice of Zeus: for all oracles are from Zeus and, in such oracles, I know that you are all-wise. This your province to know whatever you wish. Since, then your heart bids you play the lyre, harp and sing, and let joys be your care, taking this gift from me; and to me, friend, gain glory. Sweetly sing with my shrill comrade in your hands, that knows speech good and fair and correctly ordered. Freely bear it hereafter into the glad feast, and the winsome dance, and the glorious revel, a joy by night and day. Whatsoever skilled hand shall inquire of it artfully and wisely, surely its voice shall teach him all things joyous, being easily played by gentle practice, fleeing dull toil. But if an unskilled hand first impetuously inquires of it, vain and discordant shall the false notes sound. But it is yours of nature to know whatever you want to know: so I will give this lyre to you, you glorious son of Zeus. But we for our part will let your cattle of the field graze on the pastures of hill and plain, you Far-darter. So shall the cattle, consorting with the bulls, bring forth a great number of calves male and female, and there is no need for you, wise as you are, to be vehement in anger."

So he spoke, and held forth the lyre that Phoebus Apollo took, and Apollo pledged his shining whip to Hermes, and set him over the herds. Gladly the son of Maia received it; while the glorious son of Leto, Apollo, the Prince, the Far-darter, held the lyre in his left hand, and plucked at it carefully. Sweetly it sounded to his hand, and fair was the song of the God.

The two turned soon returned the cattle from there to the rich meadow, but the glorious children of Zeus hastened back to snow-clad Olympus, rejoicing in the lyre, and Zeus, the counsellor, was glad of it. . . .

Then Apollo spoke to Hermes thus:

"I fear, Hermes, leader, crafty one, that you may steal from me both my lyre and my bent bow. For this gift you have from Zeus, to establish the ways of barter among men on the fruitful earth. Wherefore I wish that you would swear me the great oath of the Gods, with a nod of the head or by the showering waters of Styx, that your doings shall ever to my heart be kind and dear."

Then, with a nod of his head, Hermes vowed that he would never steal the possessions of the Far-darter, nor draw near to his strong dwelling. And Apollo made vow and bend of love and alliance, that none other among the Gods should be dearer to him than Hermes: "I will give you a fair wand of wealth and fortune, a golden wand, three pointed, which will keep you harmless, accomplishing all things good of word and deed that it is mine to learn from the voice of Zeus. But as touching the art of prophecy, oh best of fosterlings of Zeus, concerning which you ask, for you it is not fit to learn that art, no, nor for any other immortal. That lies in the mind of Zeus alone. I made a pledge, and promise, and strong oath, that, aside from me, none other of the eternal Gods should know the secret thoughts of Zeus. And you, my brother of the Golden Wand, bid me not tell thee what awful purposes the far-seeing Zeus is planning.

"One mortal shall I harm, and another shall I bless, with many a turn of fortune among hapless men. From my oracle he shall have profit whosoever comes in the wake of wings and voice of birds of omen: he shall have profit of my oracle; I will not deceive him. But whoever, trusting birds not ominous, approaches my oracle, to inquire beyond my will, and know more than the eternal Gods, shall come, I say, on a futile journey, yet his gifts shall I receive. Yet another thing I tell you, Son of renowned Maia and of Zeus, bringer of gifts; there are certain Thriae, sisters born, three maidens rejoicing in swift wings. Their heads are sprinkled with white barley flour, and they dwell beneath a glade of Parnassus, apart they dwell, teachers of soothsaying. This art I learned while yet a boy I tended the cattle, and my Father heeded not. Thence they flit continually hither and thither, feeding on honeycombs and bringing all things to fulfillment. They, when they are full of the spirit of soothsaying, having eaten of the wan honey, delight to speak forth the truth. But if they are bereft of the sweet food divine, then they lie all confusedly. These I bestow on you, and you should, inquiring clearly, delight your own heart, and if you instruct any man, he will often harken to your oracle, if he have the good fortune. These are yours, O Son of Maia. Tend the cattle of the field with twisted horn, and the horses, and the toilsome mules. Be lord over the burning eyes of lions, and white-toothed swine, and dogs, and sheep that wide earth nourishes; over all flocks be glorious Hermes lord. And let him alone be the appointed herald to Hades, who, though he be giftless, will give him highest gift of honor."

With such love, in all kindless, Apollo pledged the Son of Maia, and Zeus added grace thereto. With all mortals and immortals he consorts. He blesses somewhat, but ever through the dark night he beguiles the tribes of mortal men.

Hail to thee thus, Son of Zeus and Maia, of thee shall I be mindful and of another song.

Study Questions:

1. What would seem to be the author's purpose in writing this hymn? For what type of occasion would it be suited?
2. Notice the first paragraph. How is it similar to the beginnings of any of the other selections that you have read?

3. Give examples of the epithet or of figurative language in this hymn.

4. In what ways does the hymn suggest that it was planned, and not composed at the time of its presentation?

5. In what manner do you suppose the hymn was presented to the audience? What features of the hymn can you point out to support your answer?

6. You do not, of course, have any picture of the audience here. But to what sort of audience do you think such a hymn would be presented? What would probably be the relationship of the author to such an audience?

7. How does Apollo react to Hermes' theft of the cattle? What is unusual about his reaction? Consider Zeus" reaction in the same way.

C. Aesop's Fables:

Aesop probably lived in the sixth century B.C., and most certainly he was a teller of fables, although many of the fables that we know today probably were not told by him. Read the following two fables and then consider the study questions which follow them.

HERCULES AND THE WAGGONER

A waggoner was once driving a heavy load along a very muddy way. At last he came to a part of the road where the wheels sank halfway into the mire, and the more the horses pulled, the deeper sank the wheels. So the Waggoner threw down his whip, and knelt down and prayed to Hercules the Strong. "O Hercules, help me in this my hour of distress," quoth he. But Hercules appeared to him, and said:

"Tut, man, don't sprawl there. Get up and put your shoulder to the wheel."

The Gods help them that help themselves.

BELLING THE CAT

Long ago, the mice held a general council to consider what measures they could take to outwit their common enemy, the cat. Some said this, and same said that; but at last a young mouse got up and said he had a proposal to make, which he thought would meet the case. "You will all agree," said he, " that our chief danger consists in the sly and treacherous manner in which the enemy approaches us. Now, if we could receive some signal of her approach, we could easily escape from her. I venture therefore, to propose that a small bell be procured, and attached by a ribbon round the neck of the Cat. By this means we should always know when she was about, and could easily retire while she was in the neighbourhood."

This proposal met with general applause, until an old mouse got up and said: "That is all very well, but who is to bell the Cat?" The mice looked at one another and nobody spoke. Then the old mouse said "It is easy to propose impossible remedies."

Study Questions

1. What in "Hercules and the Waggoner" suggests the nationality of the person who invented this fable?
2. What would seem to be the purpose of these fables?
3. On what occasions might they have been presented?
4. For what sort of audience do they seem to be intended?
5. How do you suppose they were composed? How would they probably have been presented to the audience?
6. In what ways are they different from the previous selections? How and why are they different?
7. Are the morals (the last lines) necessary or should they have been left off? Why?
8. Today we think of fables as primarily children's stories. What is there about these fables that would suggest that they were not intended for children alone when they were "made up"?

D. Ovid's Metamorphoses:

The following poems are a selection from Ovid's best-known work. Ovid was a Roman writer who lived from 43 B.C. to 17 A.D., and in this work he is concerned with great supernatural changes which had taken place since the beginning of time. You are to read the first part of Ovid's work, which deals with the creation of the world. I will tell you that The Metamorphoses was written down, but you should look for indications that it was not composed on the spur of the moment as you read through the selection.

from THE METAMORPHOSES

Study Questions

1. Who are the gods whom the poet addresses in the "Invocation"? (This should be an easy question for you now.)

2. From the way they are introduced in the poem, Titan and Phoebe must be the God and Goddess of what? Check your answer by using a good dictionary. Are they of Greek or Roman origin? What does this suggest to you about Ovid's story? (Check the information given to you about Ovid in the introduction.)

3. Who were Eurus, Zephyrus, Boreas, and Auster? What English words are derived from these names?

4. In what ways is this passage like the kinds of songs which Penelope wanted her bard to sing? In what ways is it different?

5. How is the method of composition of this passage different from that which appears in the songs sung in The Odyssey?

6. What is this story for? Was it composed for the same purpose as the songs of the bards and scop in The Odyssey and Beowulf? Why or why not?

7. Would this story appeal to the whole of Ovid's society, or to just a part of that society? After you have considered these questions thoughtfully and have answered them, perhaps your teacher will tell you more about Ovid.

8. What general characteristics do all the selections in this section have in common? What do they all reveal about the making of a story?

III. THE AUTHOR WRITES FOR A LIMITED AUDIENCE

A. Introduction:

You have discovered that,in the early societies of Greece, Rome, and England, the story-teller was on very intimate terms with his audience. He knew that it would always understand him and share his interests. In more complex societies, however, the author cannot possibly count on being understood by everyone. Therefore, a writer in such a complex society usually writes only for that part of society in which he was raised and which he therefore knows best.

The people within a complex society are divided into groups in many different ways. Some are young, some are old; some have much schooling, some have little; some enjoy art, some do not; some live in cities, some live in the country; some are kings and noblemen, some are commoners. All of these groups have their own private interests and customs, and a story-teller can not hope to please them all.

The selections which you are about to read illustrate stories composed for limited groups. You should attempt first to discover for what particular group each story is written. Then you should attempt to decide how such a story was composed and presented. Finally, you should try to see what features all of the stories have in common which mark them as stories for limited audiences.

Vocabulary List: These words are found in the stories.

cunning
scorned
improvise
quenched
plundered
winsome

kine
cauldron
tripods
treacherous
swathed
soothsayer

stalwart
heroic
vex
taunt
oracle
liberality

B. "The Honeysuckle"

This selection was written by a French poetess named Marie de France, who lived most of her life in England during the latter part of the twelfth century. The story is a lay, which is a short poem meant to be sung. Read it and then go on to the study questions which follow.

THE HONEYSUCKLE

by

Marie de France

'Tis my wish and purpose to tell you truly how, wherefore, and by whom, the Lay of the Honeysuckle was made. Many have told it to me and I have also found it in writing, the story of Tristram and of the queen, and of their faithful love that brought manifold woes upon them, and at length upon the same day death itself.

When King Mark heard that Tristram loved the queen, he was bitterly wroth, and banished his nephew from the realm. So the knight went away to his own land, South Wales, where he was born; and tarried there a whole year, knowing no way of return. But at last he was so exceeding sorrowful and distraught for love, that he put himself in peril of death and of undoing; hence departed from his own land and went straight into Cornwall, where the queen was dwelling. Marvel not at this, for he who loves loyally, is woeful and full of despair when he lacks his heart's desire.

Now Tristram would not that any man see him, so he entered all alone into the forest; and came out only at evensong, when it was time to take harbourage. He lodged at night with poor peasant folk, and asked them tidings of the king. From them he heard that all the barons had been summoned to Tintagel where the king, together with the queen, would hold high court at Pentecost, in great mirth and revelry. Upon these tidings Tristram was glad at heart, since the queen could not pass by without his seeing her.

On the day that the king journeyed, Tristram returned to the forest, along the road by which he knew the queen must come. There he cut into a hazel-branch, and stripped it four-square, and when he had made it ready, with his knife he wrote his name. If the queen should see it, she would know the mark as her lover's; and indeed she would watch well for such a thing, since it had happened before that she had met him in this way.

This was the import of the writing that he set upon it: that he had been there long, waiting to catch a glimpse of her, or to know how he might see her, for without her he could not live. The twain of them were like the hazel with the honeysuckle clinging to it; when they are all intertwined and clasped together, they thrive well, but if they be parted, the hazel dies at once, and likewise the honeysuckle.

"Sweet love, so is it with us: nor you without me, nor I without you!"

The queen came riding in cavalcade, and still kept looking a little in front of her, until she saw the hazel, and studying it well, knew all the letters. Thereupon she bade the knights who were attending her to halt, as she would dismount and rest awhile. And they did as she commanded.

Calling to her the maiden Brenguein, who kept good faith with her, she wandered far from her folk; and as she turned aside from the road a little, found in the woods him whom she loved more than any other living thing.

And gladness dwelt with them while he spoke with her at his will, and she showed him all her heart, how she had made accord with the king, who now repented him of banishing his nephew upon an evil charge. But at last they must go their ways, though they wept sorely at the parting; for Tristram must needs return to Wales until his uncle summoned him.

For the joy that he had in his lady, whom he saw by means of the writing on the hazel, Tristram, who was skilled in harping, made a new lay for the remembrance of her words, just as she had spoken them. This is called Getelef in English, and Chievrsfeil in French. It is truth that I have told you in this lay.

Study Questions

1. From what class, or group, of society do the maids come, King Mark, Tristram, and the Queen?

2. Are there any classes of society for which this story would obviously not be suitable? What ones?

3. The story is very brief, and many questions which may arise in your mind are left unanswered. Can you suggest what parts of the story seem to be left out by the author? Why were these left out?

4. What parts of the story are emphasized? By what means?

5. What seems to be the story-teller's attitude toward King Mark? Toward the queen? Toward Tristram?

6. Does it seem reasonable to you that the peasants with whom Tristram "lodged at night" would know much about what was going on at Tintagel? Why or why not?

7. Would you describe this story as lively or subdued? Coarse or tender? What sort of audience do you think would prefer such a story?

C. "Chaucer's Worthy Knight"

The following selection is a description of one of the pilgrims who made the pilgrimage to the shrine of Thomas á Becket in Chaucer's Canterbury Tales, which was written near the end of the fourteenth century. As you read this selection, pay close attention to the many different ways in which the knight is shown to be worthy.

CHAUCER'S WORTHY KNIGHT

(Among the pilgrims) was a knight, a worthy man, who from the time that he first entered Knighthood loved chivalry, truth, honor,liberality, and courtesy. He had proved himself worthy as he fought in his lord's battles, no other man had traveled further either in Christian or heathen lands than had this knight, and he was honored in all lands for his worthiness.

When the city of Alexandria fell, this knight was there. Many times he had sat in a place of honor at the great banquets in Prussia. No other Christian Knight had fought so often in battles in Lithuania and Russia. He was likewise in Granada during the siege of Algeciras and had accompanied the expedition against the Moorish Kingdom of Benmarin in Africa. He was present at the fall of Ayas and ancient Attalia, and sailed with many noble armadas on the Mediterranean Sea. He had fought in fifteen deadly battles; at Tremessen alone while fighting for the Christain faith, he entered into three separate lists, and he slew his heathen foe in each. This same worthy knight once joined the King of Palathia in battle against still another heathen enemy in Turkey.

This knight always had a perfect reputation; though he was brave and worthy, he was also wise. His manner was as modest and as gentle as a girl's. Never had he spoken harshly to anyone. He was a perfect, gentle knight.

Now, some mention of this knight's appearance. He rode a good horse, but his clothing was plain and modest. He wore a fustian tunic all rusty from his coat of mail, rusty because he went straight from his battle voyage to the pilgrimage.

Study Questions

1. How many different ways have you found in which the Knight is shown to be worthy?
2. What do you think Chaucer's purpose was in describing the Knight in these ways?
3. For what sort of an audience do you think Chaucer was writing? Would all sections of Chaucer's society understand and appreciate this story to the same degree? (If you feel that you do not know enough about the society of Chaucer's day to answer this question properly, perhaps your teacher would suggest where you might find information concerning this society.)
4. How do you think Chaucer went about composing this story?

5. How do you think the story was presented to the audience?

6. What is the general nature of the Knight's worthiness?

D. Grimm's Fairy Tales

This book is a collection of folk tales which Jacob Ludwig Grimm and his brother Wilhelm Karl Grimm gathered in Germany during the nineteenth century. You no doubt have read one or both of these tales before. But read them again, remembering that you are now interested in attempting to decide how, why, and for what audience they were written.

THE CLEVER TAILOR

There was once upon a time an excessively proud Princess, who proposed a puzzle to every one who came courting her; and he who did not solve it was sent away with ridicule and scorn. This conduct was talked about everyhwere, and it was said that whoever was lucky enough to guess the riddle would have the Princess for a wife. About that time it happened that three Tailors came in company to the town where the Princess dwelt, and the two elder of them were confident, when they heard the report, that they should without doubt be successful, since they had made so many fine and good stitches. The third Tailor was an idle, good-for-nothing fellow, who did not understand his own trade; but still he likewise was sure of his own powers of guessing a riddle. The two others, however, would fain have persuaded him to stop at home; but he was obstinate, and said he would go, for he had set his heart upon it; and thereupon he marched off as if the whole world belonged to him.

The three Tailors presented themselves before the Princess, and told her they were come to solve her riddle, for they were the only proper people, since each of them had an understanding so fine that one could thread a needle with it! "Then," said the Princess, "it is this: I have a hair upon my head of two colours; which are they?"

"If that is all," said the first man, "it is black and white like the cloth which is called pepper and salt."

"Wrong!" said the Princess. "Now, second man, try!"

"It is not black and white, but brown and red," said he, "like my father's holiday coat."

"Wrong again!" cried the Princess. "Now try, third man; who I see will be sure to guess rightly!"

The little Tailor stepped forward, bold as brass, and said, "The Princess has a gold and silver hair on her head, and those are the two colours."

When the Princess heard this she turned pale, and very nearly fell down to the ground with fright, for the Tailor had guessed her riddle, which she believed nobody in the world could have solved. As soon as she recovered herself, she said to the Tailor, "That is not all you have to do; in the stable below lies a Bear, with which you must pass the night, and if you are alive when I come in the morning I will marry you."

The little Tailor readily consented, exclaiming, "Bravely ventured is half won!" But the Princess thought herself quite safe, for as yet the Bear had spared no one who came within reach of its paws.

As soon as evening came the little Tailor was taken to the place where the Bear lay, and as soon as he entered the stable the beast made a spring at him. "Softly, softly," cried the Tailor; "I must teach you manners!" And out of his pockets he took some nuts, which he cracked between his teeth quite unconcernedly. As soon as the Bear saw this he took a fancy to have some nuts also, and the Tailor gave him a handful out of his pocket--not of nuts, but of pebbles. The Bear put them into his mouth, but he could not crack them, try all he might. "What a blockhead I am!" he cried to himself; "I can't crack a few nuts! Will you crack them for me?" said he to the Tailor. "What a fellow you are!" exclaimed the Tailor; "with such a big mouth as that, and can't crack a small nut!" With these words he cunningly substituted a nut for the pebble which the Bear handed him, and soon cracked it.

"I must try once more!" said the Bear; "it seem an easy matter to manage!" And he bit and bit with all his strength, but, as you may believe, all to no purpose. When the beast was tired, the little Tailor produced a fiddle out of his coat and played a tune upon it, which as soon as the Bear heard he began to dance in spite of himself. In a little while he stopped and asked the Tailor whether it was easy to learn the art of fiddling. "Easy as child's play!" said the Tailor; "you lay your left fingers on the strings, and with the right hand hold the bow, and then away it goes. Merrily, merrily, hop-su-sa, oi-val-lera!"

"Oh, well, if that is fiddling," cried the Bear, "I may as well learn that, and then I can dance as often as I like. What do you think? Will you give me instruction?"

"With all my heart," replied the Tailor, "if you are clever enough.. But let me see your claws; they are frightfully long, and I must cut them a bit!" By chance a vise was lying in one corner, on which the Bear laid his paws, and the Tailor screwed them fast. "Now wait till I come with the scissors," said he; and, leaving the Bear groaning and growling, he laid himself down in a corner on a bundle of straw and went to sleep.

Meanwhile the Princess was rejoicing to think she had got rid of the Tailor; and especially when she heard the Bear growling, for she thought it was with satisfaction for his prey. In the morning accordingly she went down to the stable; but as soon as she looked in she saw the Tailor as fresh and lively as a fish in water. She was much alarmed, but it was of no use, for her word had been openly pledged to the marriage; and the King her father ordered a carriage to be brought, in which she and the Tailor went away to the church to the wedding. Just as they had set off the two other Tailors, who were very envious of their brother's fortune, went into the stable and released the Bear, who immediately ran after the carriage which contained the bridal party. The Princess heard the beast growling and groaning, and became very much frightened and cried to the Tailor, "Oh, the Bear is behind, coming to fetch you away!" The Tailor was up in a minute, stood on his head, put his feet out of the window, and cried to the Bear, "Do you see this vise? If you do not go away you shall have a taste of it!" The bear considered a minute, and then turned tail and ran back; while the Tailor drove on to church with the Princess, and made her his wife. And very happy they were after the marriage--as merry as larks; and to the end of their lives they lived in contentment.

THE MILLER'S DAUGHTER

Once upon a time there lived a poor Miller who had a very pretty daughter, and one day it chanced that, while speaking to the King, he said, "I have a daughter who can spin gold from straw."

"That is an accomplishment I should like to possess," said the King. "If you daughter is so very clever a young lady, bring her to my palace, and I will set her a task."

Accordingly, the miller fetched his daughter, and the King, leading her into a room full of straw, showed her a wheel and shuttle.

"Now," said he, "begin at once, and spin this straw into gold by the morning, or you shall be put to death," then he went out, and, shutting the door, made it fast.

The poor girl sat quite still, not knowing in the least what to do, as she was quite unable to spin straw into gold, and at last, being very frightened, she began to cry.

Suddenly the door opened, and into the room stepped a little Man, who said, "Good-evening, my child, Why are you weeping so bitterly?"

"Alas!" said the Miller's daughter, "I have to spin this straw into gold, and cannot."

"What will you give me if I spin it for you?" asked the stranger.

"My kerchief," said the girl.

The little Man took the kerchief, sat down to the wheel, and in a few minutes the shuttle was full. Then he filled another and another until, by morning, all the straw had been spun into gold.

Directly day broke, the King paid his visit, and the sight of the gold made him more greedy than ever. He ordered the girl to be taken to a larger room which held much more straw, and this he commanded her to spin into gold by the next morning, on pain of losing her life.

The girl was once more reduced to despair, and could do nothing but cry, when again the door opened and the little Man stood before her.

"What will you give me," said he, "if I turn this straw into gold for you?"

"The ring from my finger," she answered.

The stranger agreed to this, took the ring, set the wheel humming, and soon finished the task.

When the King paid his visit in the morning, he was delighted; but his greed was not satisfied, and he placed the girl in a still larger room filled with straw, saying, "If you spin all this into gold by daylight, you shall be my wife; "for he thought that, though of humble birth, no wife could be richer.

Again the stranger made his appearance, and asked what she would give him if he undertook the task for her.

"I have nothing more to give," said the Miller's daughter.

"Promise, then," said he, "that when you become Queen you will give me your first-born."

After a time, the poor girl, not knowing what else to do, agreed. The little Man turned the straw into gold, and the King was so pleased at the sight of so much wealth, that he immediately ordered a wedding feast, and married the Miller's daughter.

A year afterwards she brought a pretty child into the world, and the Manikin came to claim his reward. The poor Queen who had forgotten all about him, offered him all her jewels if he would let her keep the child; but he refused. Then she cried so piteously that he said, "I will give you three days' grace. If by that time you can guess my name, you may keep your infant."

The first day the Queen tried such names as Caspar, Melchor, Balzor, and all the others she knew; but to each he replied, "I am not called that."

The second day she sent out messengers to collect all the funniest names, and when the little Man appeared, she tried him with "Bandy-legs," "Mutton-chop," and "Ripping-beast"; but to each one he replied, "I am not called that."

The third day a messenger said that, while standing on a hill close to a forest, he saw a tiny house in which burned a fire, and round the fire a little man hopped on one leg, and sang:

"To-day I bake, to-morrow I brew,
The day after I shall fetch the Queen's baby.
Nobody knows how nice it is
To be called Rumpelstilz?"

When the Manikin came and asked what he was called, the Queen gave two or three wrong names, and then said, "Perhaps you are called Rumpelstilz?"

"The devil told you!" screamed the little Man, and in his rage he struck his right foot so deep in the earth that he fell, and, catching hold of his left foot to save himself, split himself in two.

Study Questions

1. From what two classes of society do the characters in these stories come? Which characters seem to be the most appealing or likeable? From which of the two classes do these characters come?

2. With whom does the narrator of these tales seem to sympathize the most?

3. What is there about these stories which makes them seem somewhat like a daydream? What sort of person or group would be likely to have such daydreams?

4. How do these tales seem to have been "made-up" to be read or to be told aloud? On what parts of the stories can you base your answer to the last question?

5. Where might these tales be presented?

6. What kinds of desires and hopes seem to be relflected by the characters in these stories?

E. "The Hell-Bound Train"

This story-poem, or narrative poem, is much like the songs which we call folk ballads, but the author of a folk ballad is not known, while we do know who wrote this poem. It was written by J.W. Pruitt. For what group of people do you think it was written?

THE HELL-BOUND TRAIN

by

J. W. Pruitt

A drunkard lay on the bar-room floor,
He'd drunk till he could not drink no more,
He went to sleep with a troubled brain
An' dreamt he was on the hell-bound train.

The fireman, he was a crazy tramp,
An' the headlight, it was a brimstone lamp,
The tank was full of lager beer
An' the Devil himself was the engineer.

The train it flew at an awful pace,
The brimstone a-burnin' both hands and face,
An' worse an' worse the roadbed grew,
An' faster an' faster the engine flew.

He blowed the whistle an' rung the bell,
An' the Devil says, 'Boys, the next stop's Hell.'
An' all the passengers yelled with pain
An' begged the Devil to stop the train.

But the Devil laughed at their misery,
He hollered an' roared an' yelled with glee.
'You paid your fare with the rest of my load
An' you got to ride to the end of the road.

"You mocked at God in your stubborn pride,
You murdered an' killed an' cheated an' lied,
You double-crossed partners, an' cussed an' stole.
You belong to me both body an' soul.

"You paid your fare at Shamrock's bar,
An' now you'll ride in the Devil's car,
An' here's one time when I am no liar,
I'll carry you all to the land of fire.

'Your bones will burn in the flames that roar,
You'll scorch an' sizzle from rind to core---'
Then the bar-room rang with an awful scream,
As the drunkard woke from his terrible dream.

Down on his knees on the bar-room floor,
He prayed as he never prayed before,
His prayers an' vows was not in vain,
An' he rode no more on the hell-bound train.

Study Questions

1. What seems to be the purpose of this poem?

2. What one group would understand some of the words in the poem better than other groups? Which words?

3. What does "road" mean in the fifth stanza? Who would be likely to use the word in this manner?

4. Read parts of the poem aloud and listen to the rhythm which the lines have. Why does this rhythm seem suitable for such a story?

5. Could this story be sung? If it were a folk ballad, what group of people might have sung it?
(Perhaps you or your teacher could think of similar story-poems with which you could compare this poem. If you can think of others, what audience would appreciate them the most?)

6. What general characteristics do all of the selections in this section have in common? In what ways are they all different from The Odyssey or from the "Hymn to Hermes"? What reasons can you think of to explain these differences?

Word Study and Language Lesson

(1) Using your dictionary, find the stem or root of the word immemorial. What is the prefix in the word and what does it mean? What is the suffix? What part of speech frequently ends with this suffix? What

is the meaning of the phrase "time immemorial"?

(2) What is the source of the word enamored? Write a synonym for the word. Write the prefix and suffix of the word. What class of words (part of speech) is usually indicated by this suffix? What part of speech is it in the story? ("Milman Parry" - line 22)

(3) Find the root of the word mortal in your dictionary. Write as many derivatives of the word as you can think of.

(4) Grievous is an adjective. What is the suffix? Write three other words which are used as adjectives and have the same suffix. From what noun is this word derived?

(5) Look up the word malice in the dictionary. What is the meaning of mal? Find five other words that start with mal and write the meaning or a synonym for each.

(6) List as many words as you can find that would be derived from the root of the word vengeance.

(7) What part of speech is the word miracle? Write the adjective form of miracle. Write the adverb form of miracle.

(8) What part of speech is impetuously? The noun for this word is impetus. Find the source of impetus and write its meaning. What is the adjective form? Is there another noun form? What is the meaning of the suffix ity?

IV. THE WRITER IS DIVORCED FROM HIS AUDIENCE

A. Introduction:

In the previous section you were told that writers in a complex society usually write only for that group within the society which they know best. Such is generally the case, but there are some writers who, in spite of the difficulties involved, do try to communicate with the whole of their society. This means that such writers will probably be misunderstood and resented by many within their audience. Often a writer's views toward life are very different from the views held by some of those in his audience, and such a conflict of views can only mean trouble unless the writer is successful in persuading the larger part of his audience that his views are correct. It is with such a difficult story-telling situation that this section of the unit will deal.

After you have finished working through this section, you will have come to realize that the making of a story is not simply a writer's sitting down with pen and paper and composing a pleasant tale. Many things have always had to be considered in the making of a story, and this is especially true in complex societies. Now that you realize what different things must be examined when you consider the composition of a story, you are much better prepared to understand and to appreciate good stories.

B. A Christmas Carol

The last story that you will read in this unit is one with which you are already very familiar, no doubt. But you have probably never thought of this story as anything more than good entertainment. You have probably never stopped to think about why the story was written or about the audience for which it was intended. The story is Charles Dickens' A Christmas Carol, and it will be read as an example of a story written for a society which does not share the author's sense of values, his views toward life.

Although you undoubtedly have read or have heard the story many times before, now read it again very closely and attempt to find evidence within the story of the author's real purpose in writing and of the nature of his audience.

Study Questions for A Christmas Carol by Charles Dickens

1. What does the author seem to think of the society of his time? What does he find wrong with it?

2. What is the purpose of the passage beginning at the top of page 28 and continuing on to the next page? Why does Dickens choose to describe the "party of ragged men and boys"? What does the word "misanthropic," which occurs in the middle of page 28, mean? What effect does it have upon the atmosphere of the story? Do you think the little tailor (on page 29) could actually be "bloodthirsty"? Doesn't it shock you that the tailor's "lean wife and baby" had to go out into the cold to buy meat for the Lord Mayor's Christmas dinner? How many cooks and butlers did the Lord Mayor have? (see page 28) How many did Bob Cratchit have?

3. What effect does the description of Tiny Tim's song (page 135) about a lost child traveling in the snow have upon the story? Why did Dickens see fit to point out that Tiny Tim had a "plaintive little voice"? What does "plaintive" mean?

4. What is the purpose of the description of Scrooge which begins on page 13 and continues to page 15?

5. What classes of society are represented in Dickens' story by Scrooge, by the nephew, by Farley, and so forth? Which of these classes does Dickens seem to favor in his treatment?

6. What social classes of people do you think would have read the story when it was first published?

7. Does Dickens seem to be trying to influence any class of people? The lower class? The upper class? Why?

8. Why does Dickens present Scrooge as such a bad man and then turn him into a good man at the end? Your teacher may wish to have you write an essay concerning the question.

9. Do you think Scrooge is presented as an individual or as a representative of a certain type of man? If you think he is meant to be a type, what type?

10. Can you think of any other stories that you have read which would

illustrate this same sort of writing situation?

V. THE MAKING OF LYRICS

The following materials will allow you to do some detective work. The first section gives you some lyric poems which were written for different kinds of audiences or cultures. Read the works carefully and answer the questions; by doing this, you should be able to arrive at a closer conception of the kind of audience for which the poems were made, how they were presented, what the poet's relationship with his audience was. In any case, see how well you can make an educated guess concerning these matters. The second section gives you some poems made for specific modern occasions. Try to discover what the occasion is, what is the "audience" to which the poem is addressed, and how appropriate the poem is to its occasion and audience.

Section I:

A. Two Navajo Chants

THEREFORE I MUST TELL THE TRUTH

I am ashamed before the earth;
I am ashamed before the heavens;
I am ashamed before the dawn,
I am ashamed before the evening twilight;
I am ashamed before the blue sky;
I am ashamed before the darkness;
I am ashamed before the sun;
I am ashamed before that standing within me which speaks with me.
Some of these things are always looking at me.
I am never out of sight.
Therefore I must tell the truth.
That is why I always tell the truth.
I hold my word tight to my breast.

INCANTATION FOR RAIN

The corn grows up.
The waters of the dark clouds drop, drop.
The rain descends.
The waters from the plants drop, drop.
The corn grows up.
The waters of the dark mists drop, drop.

Study Questions

1. What kind of culture was this poem written for?
2. What kinds of occasions does it appear to be written for?
3. How do you think it would be presented?
4. What would the group to whom the poems were presented expect the poems to do?
5. Which of the four sets of conditions for composing and presenting stories do these poems match?

B. THE TEXAS COWBOY

Oh, I'm a Texas cowboy,
Far away from home,
If I ever get back to Texas,
I never more will roam.

Montana is too cold for me,
The winters are too long;
Before the roundups do begin,
Your money is all gone.

Study Questions

1. Can you create an "oral" poem following the pattern of this ballad? Recite the ballad as you compose it?
2. Can you write one up or "memorize" one for presentation after you have written it?
3. Which of the four sets of conditions does this poem match?

C. OSHIDORI

by

Lafcadio Hearn

There was a falconer and hunter, named Sonjo, who lived in the district called Tamura-no-Go, of the province of Mutsu. One day he went out hunting, and could not find any game. But on his way home, at a place called Akanuma, he perceived a pair of oshidori (Mandarin ducks--from ancient times, in the Far East, these birds have been regarded as emblems of conjugal affection) swimming together in a river that he was about to cross. To kill oshidori is not good; but Sonjo happened to be very hungry, and he shot at the pair. His arrow pierced the male: the female escaped: into the rushes of the farther shore, and disappeared. Sonjo took the dead bird home, and cooked it.

That night he dreamed a dreary dream. It seemed to him that a beautiful woman came into his room, and stood by his pillow, and began to weep. So bitterly did she weep that Sonjo felt as if his heart were being torn out while he listened. And the woman cried to him: "Why--oh! why did you kill him?--of what wrong was he guilty? . . . At Akanuma we were so happy together--and you killed him! . . . What harm did he ever do you? Do you even know what you have done?--oh! do you know what a cruel, what a wicked thing you have done? . . . Me too you have killed--for I will not live without my husband! . . . Only to tell you this I came. . ." Then again she wept aloud--so bitterly that the voice of her crying pierced into the marrow of the listener's bones;--and she sobbed out the words of this poem:

Hi Kurureba
Sasoeshi mono wo--
Akanuma no
Makomo no kure no
Hitori-ne zo uki!

At the coming of twilight I invited him to return with me--! Now to sleep alone in the shadow of the rushes of Akanuma--ah! what misery unspeakable!

And after having uttered these verses she exclaimed: "Ah, you do not know--you cannot know what you have done! But to-morrow, when you go to Akanuma, you will see--you will see. . .." So saying, and weeping very piteously, she went away.

When Sonjo awoke in the morning, this dream remained so vivid in his mind that he was greatly troubled. He remembered the words: "But to-morrow, when you go to Akanuma, you will see--you will see." And he resolved to go there at once, that he might learn whether his dream was anything more than dream.

So he went to Akanuma; and there, when he came to the river-bank, he saw the female oshidori swimming alone. In the same moment the bird perceived Sonjo; but, instead of trying to escape, she swam straight toward him, looking at him the while in a strange fixed way. Then, with her beak, she suddenly tore open her own body, and died before the hunter's eyes. . ..

Sonjo shaved his head, and became a priest.

--from Selected Writings of Lafcadio Hearn (New York, 1949), p. 266.

Study Questions

1. Does this selection seem to belong in category I or IV? Does it seem to be an actual folk tale or does it appear to be a "made-up" folk tale, a literary folk tale? Do you notice any of the devices of oral literature here?
2. Is the use of punctuation to communicate part of the literary effect of the tale a giveaway?
3. Which of the sets of conditions does this poem match?

D.

A POISON TREE

by

William Blake

I was angry with my friend:
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

And I watered it in fears
Night and morning with my tears
And I sunned it with smiles
And with soft deceitful wiles.

And it grew both day and night,
Till it bore an apple bright,
And my foe beheld it shine,
And he knew that it was mine--

And into my garden stole
When the night had veiled the pole;
In the morning, glad, I see
My foe outstretched beneath the tree.

Study Questions

1. How conventional, how commonly shared with other people, is the author's attitude toward hatred?

2. How much of a modern attitude toward hatred does the author share?
3. Does this author seem to "know" his audience or is he writing mostly for himself? How do you know?
4. Which of the sets of conditions does this poem match?

E. WAR IS KIND

by

Stephen Crane

Do not weep, maiden, for war is kind.
Because your lover threw wild hands toward the sky
And the affrighted steed ran on alone,
Do not weep.
War is kind.

Hoarse, booming drums of the regiment,
Little souls who thirst for fight,
These men were born to drill and die.
The unexplained glory flies above them,
Great is the battle-god, great, and his kingdom--
A field where a thousand corpses lie.

Do not weep, babe, for war is kind.
Because your father tumbled in the yellow trenches,
Raged at his breast, gulped and died,
Do not weep.
War is kind.

Swift blazing flag of the regiment,
Eagle with crest of red and gold,
These men were born to drill and die.
Point for them the virtue of slaughter,
Make plain to them the excellence of killing
And a field where a thousand corpses lie.

Mother whose heart hung humble as a button
On the bright splendid shroud of your son,
Do not weep.
War is kind.

Study Questions

1. How conventional is the author's attitude toward war?
2. How much of a modern attitude toward war does the author share?
3. How do you know that the author doesn't mean what he says when he says that war is kind?
4. What does the author do with conventional ideas about the glory of war?
5. Which of the sets of conditions does this poem match?

Section II: The Occasion on Which a Poem is Presented

A. THE GIFT OUTRIGHT

by

Robert Frost

Study Questions

1. On what important public occasion was this poem read recently? Why was it read then? What in the content of the poem makes it appropriate to the occasion?
2. Which set of conditions does this poem match?

DEDICATION: FOR JOHN F. KENNEDY HIS INAUGURATION

by

Robert Frost

Study Questions

1. The above poem was written by Frost for the occasion. What does "The Gift Outright" "say" to his audience that this poem did not? If you had been in Frost's shoes, which poem would you have read? Why?

B. ODE ON THE DEATH OF THE DUKE OF WELLINGTON

by

Alfred, Lored Tennyson

I

Bury the Great Duke
     With an empire's lamentation,
Let us bury the Great Duke
     To the noise of the mourning of a mighty nation,
Mourning when their leaders fall,
Warriors carry the warrior's pall,
And sorrow darkens hamlet and hall.

II

Where shall we lay the man whom we deplore?
Here, in streaming London's central roar.
Let the sound of those he wrought for,
And the feet of those he fought for,
Echo round his bones for evermore.

III

Lead out the pageant: sad and slow,
As fits an universal woe,
Let the long, long procession go,
And let the sorrowing crowd about it grow,
And let the mournful martial music blow;
The last great Englishman is low.

IV

Mourn, for to us he seems the last,
Remembering all his greatness in the Past.
No more in soldier fashion will he greet
With lifted hand the gazer in the street.
O friends, our chief state-oracle is mute.
Mourn for the man of long-enduring blood,
The statesman-warrior, moderate, resolute,
Whole in himself, a common good.
Mourn for the man of amplest influence,
Yet clearest of ambitious crime,
Our greatest yet with least pretense,
Great in council and great in war,
Foremost captain of his time,
Rich in saving common-sense,
And, as the greatest only are,
In his simplicity sublime.
O good gray head which all men knew,
O voice from which their omens all men drew,
O iron nerve to true occasion true,
O fallen at length that tower of strength
Which stood four-square to all the winds that blew!
Such was he whom we deplore.
The long self-sacrifice of life is o'er.
The great World-victor's will be seen no more.

Study Questions

1. What occasion was this poem written for? Who was the Duke of Wellington? Is the poem appropriate for the occasion? Does it sound a bit hollow? Give reasons why you think so or why you don't think so.

2. Which set of conditions does this poem match?

C. John Masefield has long written for his countrymen and he finally became an official poet laureate in 1930. His "A Consecration" is the introduction to his Salt Water Ballads.

A CONSECRATION

by

John Masefield

Study Questions

1. Are both poets writing to the same people?
2. Are both of these poems about heroes?
3. What is the difference between Masefield's audience and Tennyson's audience?
4. In which of the two poems is there an "underdog" situation?
5. How does this poem seem like an "official" poem?
6. Which of the sets of conditions does this poem match?

D.

RECESSIONAL

by

Rudyard Kipling

God of our fathers, known of old,
  Lord of our far-flung battle line,
Beneath whose awful Hand we hold
  Dominion over palm and pine--
Lord God of Hosts, be with us yet,
Lest we forget--lest we forget!

The tumult and the shouting dies;
  The captains and the kings depart;
Still stands Thine ancient sacrifice,
  An humble and a contrite heart.
Lord God of Hosts, be with us yet,
Lest we forget--lest we forget!

Far-called, our navies melt away;
  On dune and headland sinks the fire;
Lo, all our pomp of yesterday
  Is one with Nineveh and Tyre!
Judge of the nations, spare us yet,
Lest we forget--lest we forget!

If drunk with sight of power, we loose
  Wild tongues that have not Thee in awe,
Such boasting as the Gentiles use,
  Or lesser breeds without the Law--
Lord God of Hosts, be with us yet,
Lest we forget--lest we forget!

For heathen heart that puts her trust
  In reeking tube and iron shard,
All valiant dust that builds on dust,
  And guarding calls not Thee to guard,
For frantic boast and foolish word--
Thy mercy on Thy people, Lord!

Study Questions

1. How is this poem different from the other two poems?
2. What kind of situation does it describe?
3. What set of conditions does this poem match?

VI. FINAL COMPOSITION TOPICS

Suppose that you were going to explain to someone in one paragraph how stories are made. What do you think your reader should know about "The Making of Stories"? First jot down in an outline form all the important things that you are going to include and then write your paragraph.

Think back over the unit you have just completed reading and recall specific points that you wish to make. Here are some suggestions:

a. Various situations of the story-teller.
b. Kinds of audiences to which a poet or story-teller tells his story.
c. The changing nature of the writer and his audience (the reader).

A CURRICULUM FOR ENGLISH

Student Packet

THE MEANING OF STORIES

Grade 7

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Experimental Materials
Nebraska Curriculum Development Center

THE MEANING OF STORIES
Grade 7

CORE TEXTS: Roger Goodman (ed.) 75 Short Masterpieces (New York: Bantam Books, 1961.)

Selections will be assigned by the teacher. Other materials are included in the Student and Teacher Packets.

SUPPLEMENTARY TEXTS: None.

OVERVIEW:

In "The Making of Stories," you have learned something about how stories came into being, in various times and places, among various kinds of people. But you may have asked the question, "What's this all about? I don't get it." It may be that there is nothing to get in the story; many stories are simply buckets of straw with a few blueberries on top. They look important, but really aren't saying much. But, if the story is composed by a serious artist, the likelihood is that you should be able to get something out of it. You will recall from your work on the last unit that various groups seem to have attached importance to the stories which they told to one another. They did this because the stories told them something important about their religion, about good behavior and bad behavior, about what was right or wrong in their societies, about how people think and feel. Presumably, then, similar stories could tell us important things about our culture if we ask the right questions of the stories. Two questions must always be asked:

1. What does a story mean?
2. How does it mean? That is, what are the devices, the tricks, the counters, which it uses to communicate meaning?

This unit is concerned with these and with more complicated questions about works which range from very simple to rather difficult. What you learn may not increase your interest in literature, although it is likely to, but it will enable you to give good reasons for not liking a given work. More importantly, the unit will help you to state what stories mean and whether or not they have anything to say.

The problem is approached through a careful reading and discussion of poems and stories of various forms, all of which have been thought by some people to have a meaning beyond the plot level. The selections outside of the core text, questions, and composition assignments are included in the packet.

This unit is related to "The Making of Stories" and to the work you will do later this year on mythology. In addition, the techniques you will learn during your work on "The Meaning of Stories" will be helpful in reading any literary work, and in your future studies of rhetoric.

I. The Haiku

Your teacher will tell you about the background of this verse form. Below are some examples of haiku—the first three by adult poets, the second three by junior high school students.

III Summer's a dragon
Forever licking the earth
With its burning tongue.
—Nancy Katanik

Summer is a swan
Floating in on spring rivers
Warming the cool earth.
--Linda Dutko

Life is a curved path,
One bend brings sorrow and grief
The next brings pleasure
—Pat Irwin

Rockets are daggers,
Thrust into the side of space,
Forever painful.
—Paul Debevec - Grade 9

Space, a calm mother,
Cradling her little child
Morning and evening.
—Barbara Bessire - Grade 8

Space is mother night,
Dropping clouds like bits of sand.
Sleeping are the stars.
—Jay Bammerlin - Grade 9

Composition Assignment:

After discussion of the form in class, try writing a haiku or two of your own. These poems may be discussed in class.

II. Allegorical fables and poems

THE MOUSE WHO LIVED UNDER THE GRANARY

by

Leo Tolstoy

There was once a mouse who lived under a granary. And in the floor of the granary there was a little hole through which the grain sifted.

Thus the mouse lived well. He wanted to show off before his friends, so he gnawed at the hole until it was larger, and then invited the other mice to be his guests.

"Come to my place," he said to them, "and I'll treat everyone. There'll be food for all."

When his guests arrived he led them to the hole only to find that it was no longer there.

The large hole had attracted the peasant's notice, and he had stopped it up.

—Second Reader, 1872

Questions

1. What kind of person does the mouse represent?
2. Why does the mouse want to show off?
3. There seems to be a flaw in the fable. How does the mouse come by his wealth?
4. Is the mouse's wealth ill got? Why or why not?

THE LEARNED SON

by

Leo Tolstoy

A son once returned from the city to his father, who lived in the country.

"We're mowing today," said the father. "Take a rake and come and help me."

But the son did not want to work, so he said: "I am a scholar, and I have forgotten all those peasant words. What is a rake?"

As he walked across the yard he stepped on a rake that was lying in his way and it struck him on the forehead. He suddenly seemed to recall what a rake was, and clutching his head he cried: "What fool left a rake lying here?"

--First Reader, 1872

Questions

1. What kind of person does the son represent?
2. Why does the fable not tell about the father's reaction to his son's forgetfulness?
3. In addition to reminding the boy of what a rake is, what function does the rake fulfill in the fable?

THE FOX AND THE GRAPES

by

Joseph Lauren

One summer's day a fox was passing through
A vineyard: faint he was and hungry, too.
When suddenly his keen eye chanced to fall
Upon a bunch of grapes above the wall.

From RAINBOW IN THE SKY edited by Louis Untermeyer, copyright, 1935, by Harcourt, Brace, & World, Inc. and reprinted with their permission.

"Ha! Just the thing!" he said. "Who could resist it!"
He eyed the purple cluster--jumped--and missed it.
"Ahem!" he coughed. "I'll take more careful aim,"
And sprang again. Results were much the same,
Although his leaps were desperate and high.
At length he paused to wipe a tearful eye,
And shrug a shoulder. "I am not so dry,
And lunch is bound to come within the hour . . .
Besides," he said, "I'm sure those grapes are sour."

The moral is: We seem to want the peach
That always dangles just beyond our reach.
Yet, like the fox, we must not be upset
When sometimes things are just too hard to get.

Questions

1. What do the grapes represent?
2. Why did the fox say the grapes were sour?
3. How might a similar episode take place in the lives of human beings?
4. How have some people you have known reacted in the same way as the fox?

THE BLADES OF GRASS

by

Stephen Crane

In Heaven,
Some little blades of grass
Stood before God.
"What did you do?"
Then all save one of the little blades
Began eagerly to relate
The merits of their lives.
This one stayed a small way behind,
Ashamed.

Presently, God said,
"And what did you do?"
The little blade answered, "Oh, my Lord,
Memory is bitter to me,
For, if I did good deeds,
I know not of them."
Then God, in all his splendor,
Arose from his throne.
"Oh, best little blade of grass!" he said.

Questions

1. Why does God call the little blade of grass the best blade of grass?

2. What judgments has he made about the other blades? Why?

THE WAYFARER

by

Stephen Crane

The wayfarer,
Perceiving the pathway to truth,
Was struck with astonishment.
It was thickly grown with weeds.
"Ha," he said,
"I see that no one has passed here
In a long time."
Later he saw that each weed
Was a singular knife.
"Well," he mumbled at last,
"Doubtless there are other roads."

Questions

1. What do the weeds represent?
2. Why does the wayfarer say doubtless there are other roads?
3. What road does he intend to take?
4. What judgment does the wayfarer make about other people who may have perceived the pathway?
5. Why does he mumble his last line?
6. What is the meaning of "each weed was a singular knife"? What is a singular knife? What could one do with it?

THE PROLOGUE
OF THE PARDONER'S TALE

Radix malorum est Cupiditas:
Ad Thimotheum, sexto.

Questions

1. Why are the young men so easily tempted?
2. By what physical means do the deaths of the young men come about?
3. What characteristic of each man leads to his death?
4. Death is an allegorical name. Can you think up allegorical names for the men in the story?
5. The word "adversary" is used in this story. In what context is this word often used?
6. What is probably the meaning of the "crooked path" which the old man directs the young men to travel to meet Death?
7. This story is a sermon. Its text is "The root of evil is avarice." How is the "root of evil" idea represented in the story?
8. What is the meaning of the tree which grows out of the root of evil? Do we know of other similar Biblical "trees"?
9. The Pardoner points those who listen to him down the road to spiritual death; the "old man" in the _Pardoner's Tale_ is sometimes said to be the Biblical "old man" or "Old Adam" in every man, that avaricious part of man which points him down a crooked path toward internecine destruction. If the old man is the Biblical "old man" or "Old Adam," does this explain why the old man can never die?
10. Do you know more about avarice after reading this story or only what you already knew? What is the story for?

Composition Assignments

1. After analyzing fables in class, write an analysis of one of the fables written by the class.

2. Choose a point to be illustrated, animals which will make appropriate symbols, and action which will illustrate the point you have chosen. Write an original fable.

Activity

Make up a dittoed booklet containing analyses and original fables written by class members.

III. Symbolic poems

THE LAMB

by

William Blake

  Little Lamb, who made thee?
  Dost thou know who made thee?
Gave thee life, and bid thee feed
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, wooly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
  Little Lamb, who made thee?
  Dost thou know who made thee?

  Little Lamb, I'll tell thee,
  Little Lamb, I'll tell thee,
He is called by thy name,
For he calls himself a Lamb.
He is meek, and he is mild;
He became a little child.
I a child, and thou a lamb,
We are called by his name.
  Little Lamb, God bless thee!
  Little Lamb, God bless thee!

THE TIGER

by

William Blake

Tiger! Tiger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

And what shoulder, and what art,
Could twist the sinews of they heart?
And when thy heart began to beat,
What dread hand? and what dread feet?

What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp?
Dare its deadly terrors clasp?

When the stars threw down their spears,
And water'd heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

Tiger! Tiger! burning bright
In the forests of the night,
What immortal hand or eye,
Dare frame thy fearful symmetry?

Questions

1. What does the lamb connote? What does the tiger connote?
2. What does the lamb signify generally in our society? What does the tiger generally signify in our society?
3. What does the lamb signify here? What does the tiger signify here?

CARGOES

by

John Masefield

Questions

1. What does each of the ships represent? Give allegorical names to the ships.
2. What does the contrast between the third stanza and the first two stanzas reveal about the societies from which the ships came?
3. Why do you think the poet was right or wrong in his judgment of the first two societies?
4. What does the poem imply about history?
5. Why do you accept or reject that interpretation of history

THE LISTENERS

by

Walter de la Mare

Questions

1. What was the experience of the rider precisely?
2. From this evidence, what is the significance of this experience?
3. Are there listeners inside?
4. Does it matter whether there are listeners or not? Why?

LIMITED

by

Carl Sandburg

Questions

1. Give as many meanings for the word limited as you can.
2. How does the title Limited apply literally to the poem?
3. How does it apply symbolically to the people on the train and to the man going to Omaha?
4. What does the poet know that the people don't know?

IV. Thematic poems

AUTO WRECK

by

Karl Shapiro

Questions

1. What kinds of death, according to the poem, can we comprehend as being logical?
2. In what way is death portrayed in "The Auto Wreck" differently from the others?
3. What does the poet mean when he says:
   - A. that this kind of death cancels our physics with a sneer?
   - B. that this kind of death spatters all we know of denouement?

GRASS

by

Carl Sandburg

Questions

1. What happened at the places mentioned in the poem?
2. What do the questions that the passengers ask the conductor reveal about the passengers and the relationship of the events of the poem to them?
3. What does the grass actually do?
4. What does the grass stand for?

FIRE AND ICE

by

Robert Frost

Questions

1. What do desire and fire have in common?
2. What do hate and ice have in common?
3. What might the cause be of the world's ending in fire? What might the cause be of the world's ending in ice?

PARTING GIFT

by

Elinor Wylie

Questions

1. What do the gifts of the Metropolitan Tower, heaven, the nine Visigoth Crowns, happiness, island of Capri, and cherry pie have in common?
2. What is the contrast between the purse and locket and other gifts?
3. Why does the poet give the admonition not to look?

THE HEART

by

Stephen Crane

In the desert
I saw a creature, naked, bestial,
Who, squatting upon the ground,
Held his heart in his hands,
And ate of it.
I said, "Is it good, friend?"
"It is bitter—bitter," he answered;
"But I like it
Because it is bitter,
And because it is my heart."

A LEARNED MAN

by

Stephen Crane

A learned man came to me once.
He said, "I know the way—come."
And I was overjoyed at this.
Together we hastened.
Soon, too soon, were we
Where my eyes were useless,
And I knew not the ways of my feet.
I clung to the hand of my friend;
But at last he cried, "I am lost."

THE SICK ROSE

by

William Blake

O Rose, thou art sick!
The invisible worm
That flies in the night,
In the howling storm,

Has found out thy bed
Of crimson joy,
And his dark secret love
Dies

Questions

1. Analyze the significane of the central symbols in each of these three poems.

V. Fable and the Short Story

Read the fable of the "Ant and the Grasshopper" and compare it to Semerset Maugham's story, "The Ant and the Grasshopper" and to Jerome Weidman's "Sleeping Beauty."

Questions

1. What kind of rewards are offered to the industricus in the fable?
2. Do the two short stories "prove" the fable wrong?
3. According to the stories what is the result of the conscientious pursuit of material wealth?
4. What is the second level of meaning of the stories?

VI. Allegorical Stories

A. E. M. Forster's "Mr. Andrews"

1. What does Mr. Andrews expect of heaven?
2. What is his reaction to the Moslem whom he meets during his journey to heaven?
3. What is the picture of heaven?
4. What does such a picture represent?
5. Why are Mr. Andrews and the Turk disappointed in heaven?
6. Why do the decide to leave?
7. What is the meaning of the story at its allegorical level?

B. Collier's "The Chaser"

1. What does the old man sell?

2. The old man says, "Young people who need a love potion very seldom have five thousand dollars. Otherwise they would not need a love potion." What does he mean?
3. What will be the effects of the love potion?
4. Why does the old man wish to please his young customers?
5. The old man says toward the end of the story, " . . . customers come back, later in life, when they are better off, and want more expensive things." What does he mean?
6. To what does the title of the story refer?
7. What is the allegorical significance of the story?

C. Zamiatin's "God"

1. Why does Senka deny the existence of God?
2. Why does he later accept Mizumin as God?
3. What happened to Mizumin that had bearing on the fate of Senka?
4. What does Senka represent?
5. What does Mizumin represent?
6. What does the relationship between Senka and Mizumin imply about the relationship between man and God?
7. What is the allegorical significance of the story?

D. Walter de la Mare's "The Riddle"

1. What does the trunk represent to the grandmother? to the children?
2. What is the fate of the children?
3. What part does the grandmother play in their fate?
4. What do the children represent to the reader? to the grandmother?
5. What does the disappearance of the children represent?
6. What light does the last paragraph throw on the possible allegorical significance of the story?
7. Does the story have a meaning, or does it remain a riddle?

VII. Thematic Stories

The following stories can be considered as illustrations of the importance of the theme in literature. Your teacher may assign you to read one or more of them, or you may be interested in reading them on your own.

Bjornson's "The Father"
Perez's "If Not Higher"
Ray Bradbury's "I See You Never"
de l'Isle-Adam's "The Doctor's Heroism"
Goldsmith's "The Disabled Soldier"
Zweig's "Kong at the Seaside"

VIII. Composition assignments

1. What is Maugham's interpretation of the "Ant and the Grasshopper" fable? Compare his meaning with that in John Ciardi's poem, "John J. Plenty and Fiddler Dan".

2. Find one allegorical story which you particularly like and write an essay about its allegorical implications. Present all the evidence which you can discover as to the meaning of each symbol or "figure" in the story. Most of the evidence should come from the story itself, but some of it may come from what you know about the symbolism generally used in our culture.

A CURRICULUM FOR ENGLISH

STUDENT PACKET

RELIGIOUS STORY: PART I

THE CLASSICAL MYTH

Grade 7

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Experimental Materials
Nebraska Curriculum Development Center

RELIGIOUS STORY: PART I

CLASSICAL MYTH

Grade 7

CORE TEXTS: Hamilton, Edith Mythology (New York: Mentor Books, 1963). (MP520, 60¢)

Recommended Selections:

The Beginnings: how the world and mankind were created; the Titans.

Olympian Gods and Goddesses:

GREEK	ROMAN
Zeus	Jupiter
Apollo	Apollo
Ares	Mars
Poseidon	Neptune
Hades	Pluto
Hermes	Mercury
Hephaestus	Vulcan
Hera	Juno
Artemis	Diana
Athena	Minerva
Aphrodite	Venus
Hestia	Vesta

Two Great Gods of Earth:

Demeter	Ceres
Dionysius	Bacchus

Heroes: Perseus, Theseus, Hercules, and Jason

Gods and mortals:

Pyramus and Thisbe
Baucis and Philemon
Orpheus and Eurydice
Cupid and Psyche
Pygmalion
Phaethon
Pegasus and Bellerophon
Daedalus and Icarus
Narcissus

The Trojan War: the judgment of Paris; the war, and the fall of Troy.

Other selections may be assigned by the teacher.

SUPPLEMENTARY TEXTS: Ovid, Metamorphoses, (Mentor Books, 1958, 75¢)

Recommended Selections:

Book I, pp. 30-39
Book II, Mercury and Battus, p. 76
Book VIII, Baucis and Philemon, p. 234
Book XI, Midas, p. 301; Sleep, p. 315
Book XII, The Trojan War Begins, p. 324; The Death of Achilles, p. 342
Book XIII, The Dispute over Achilles' Armour, p. 346

Many junior high school anthologies include A Midsummer Night's Dream. The Pyramus and Thisbe dramatization from Act V could be read.

Cather, Willa, O Pioneers! The chapter entitled "The White Mulberry Tree" is an excellent parallel for the Pyramus and Thisbe story.

OVERVIEW:

Perhaps you have already studied the myth. Some stories with mythological heroes may have been read to you as a child. Or you may have read mythology either in or out of school. If you have not already read "Jason and the Golden Fleece," and "Theseus and the Minotaur," or some of the many classical myths, you have missed some of the most interesting and exciting reading in existence.

In this section of the unit you will read some of these fabulous stories. Through your reading, you will discover the world of classical mythology or broaden your knowledge of it. Most of the important writers of England and America often refer to the characters and situations found in the stories of mythology. Even stories created by the American Indians are sometimes surprisingly similar to these classical myths. The material in this unit will be useful in future units.

I. Definition of "Myth"

Myth is a term with a variety of meanings. It can be any of the following:

1. Any idea that is believed-Ofor instance, "Homer's blindness," which may or may not be true.

2. Any narrative that describes the origins of something--especially a naive guess such as a nature myth.

3. Any narrative describing the deeds of a supernatural creature.

4. A traditional historical narrative involving Gods and men and their interaction.

Religious Story: Part. I: The Classical Myth

To the Greeks, a myth was a tale concerned with the gods, a tale generally, in some way, intructive but related to early science, philosophy, or literature. As the Greeks envisaged their gods in the form of a larger humanity, they made their myths pictures of the excellence that men longed for, the moral fineness that brought beauty to their lives. Greek aristocrats knew their myths well; for they were a highly educated class in the classical period (5th century B.C.), and it would seem that stories of the Gods were important in their moral and philosophic education. The extent to which Greek slaves of the same period may have known the whole cycle of myths is not determinable, and we cannot know exactly what the stories meant to them since their culture was neither a literate one nor one reflected in literate writing. Whatever the class of the audience of the classical myths, they were clearly made and used by a religious people; in them, man often acts with dignity and honor and is capable of purification by suffering.

The several theories concerning the origins of classical myth each add something to our understanding, but no one theory is able to satisfy all of the questions that we raise. Perhaps the best theories are those which are almost as ancient as the myths, theories which were discussed in classical Greece and Rome. These theories say that the myths originated in efforts to explain natural processes (naturalistic myths), the lives of great men (Euhemeristic myths), and man's moral and social duty (moral myths). The ancient theories still have their adherents, but, more recent, other, perhaps more fanciful, theories also have had their supporters. Max Muller's school of philological interpretation has suggested, for instance, that an ancient myth might originally have said "sunrise follows dawn" and that, through misunderstanding, later generations may have come to think this meant "Apollo chases Daphne." Lewis Spence sees myth as what is left of a description of a rite; long after the ceremony was forgotten some of the words will live on. Sigmund Freud has found the beginnings of myth in ancestor worship; and Carl Jung thinks that myths are the memories of the race. Less significant for the literary scholar than the question of the origin of myth is the question of the poet's "use" of myth to say what he has to say. That will be one of the concerns of this unit.

Your study of myth will be a study of stories and the meanings of these stories, designed to help you see if you can discover how these stories, in their original forms or in their later retellings, shadow forth what the Greeks and their descendants in Western Civilization understood about nature and God, about moral and social obligation, about obligation to the demands of custom.

II. The Greek Ideas About Creation: The World, The Gods, and Man

The Greek story of creation is not very complicated; in fact, parts of it never seem to have been told. In one version of the Greek myth of creation, we are told that in the beginning was the River Ocean, and that Ocean is the source of all that is. This sounds almost like Rachel Carson's The Sea Around Us.

Orpheus tells of an eternal Time from which proceeded Chaos, out of whom developed Night and Mist and Ether. Then Time caused Mist to spin around the fiery air of Ether, thus forming a whirling egg-shaped mass that eventually split into two halves of Heaven and Earth; and from out of the center of this mass came forth Love and the inhabitants of Heaven and Earth.

Hesiod gives the most complete account, but it too leaves unexplained gaps. In the beginning were darkness and void and confusion in the great abyss of Chaos; but then out of Chaos came into being Gaea (Earth) and Love and Nux (Night) and Erebus (Darkness of the underworld). From the union of Night and Erebus are born Light and Day; but from Earth alone spring forth a son and husband, Uranus (Heaven), and also Pontus (Sea), and the mountains, the fields, and the plants. From the marriage of Gaea and Uranus spring forth the Hecatonchires (100-headed monsters), the Cyclopes, the Titans, and a most awful monster of dragon heads and fire called Typhon. From the blood of Uranus in his battle with his son Cronus sprang up the Gigantes (Giants), the Erinyes (Furies), and the Meliae (Melic Nymphs). These children of Earth and Heaven were the first beings with life.

At this stage in creation, the world and heavens had been formed and there were many savage beings on the earth. The Titans (elder gods) ruled the world through Cronus for ages, and the gods of the Greeks and the creation of man had yet to come. Notice that in Greek myth, the gods were created after the creation of the earth.

The most intelligent of the savage beings on earth were the Titans from whom the Greek gods were descended. Most of the gods are the children of the Titans, Cronus and Rhea. (See chart in Edith Hamilton's Mythology, p. 316.) Apollo and Artemis descended from Coeus and Phoebe; and Hermes descended from Ocean and Tethys.

Some time later, Zeus led his brothers and sisters in civil war that overthrew Cronus and the Titans. The power of Zeus was greater than that of all the other gods together and so he became king of the new family of gods. The world was divided into four parts with Zeus obtaining heaven, Poseidon the sea, and Hades the underworld. The earth, including Mount Olympus, was possessed by all the gods.

The most intelligent of all the Titans was Prometheus, adviser and prophet to the gods. Although a Titan himself, he helped Zeus to overthrow Cronus and the ruling Titans. Prometheus is especially remembered as the savior of mankind.

Soon after the fall of the Titans, Zeus planned to destroy the rude race of man, but Prometheus made Zeus angry when he saved man from destruction. Prometheus stole fire from Hephaestus and brought man this gift which was to make him master over nature and raise him to a high level of civilization. Prometheus taught men many of their inventions and arts.

When Zeus finally destroyed one degenerate race of men with a nine-day flood, the only mortals permitted to live and repopulate the earth were Deucalion (son of Prometheus) and his wife, Pyrrha. (See Edith Hamilton's chart, p. 317).

For reasons including his interest in and concern for man, Prometheus was punished by Zeus, who chained him on Mount Caucasus where his liver was eaten daily by an eagle until another immortal—the centaur Chiron who suffered greatly from a wound—was willing to die in his place. At his release he returned to serve the gods again.

Notice that most of the gods were descended from the Titans, Cronus and Rhea; and that men after the flood were descended from the Titans, Ocean and Tethys, through Deucalion and Pyrrha.

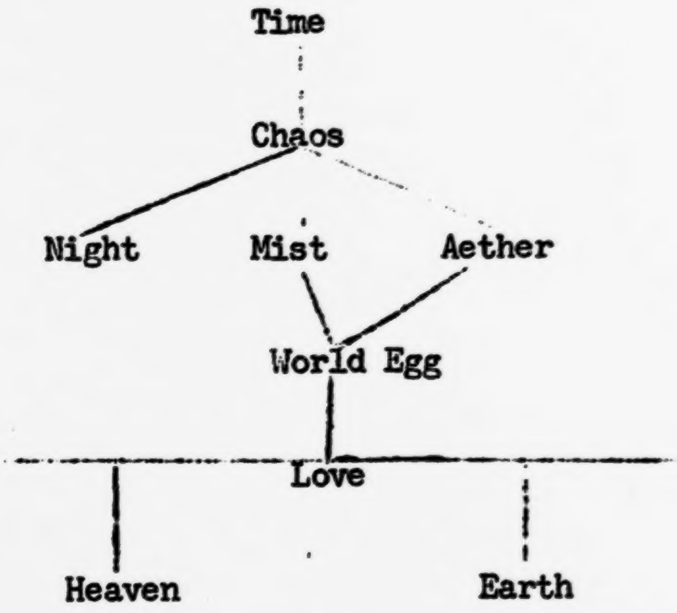
It is not clear whether man came into the world before the civil wars of the elder gods and the gods were over. There are several Greek versions of the creation of man. According to one version, man was created by the gods several times in the following periods:

Golden Age--man was made from gold. He lived like the gods in ease and splendor. When these men died, their spirits became guardians of mankind.
Silver Age--men made of silver lacked intelligence and both their bodies and their spirits died.
Brass Age---men made of brass were very strong but they destroyed themselves in violence and war.
Heroic Age--this race of heroes lived a glorious life of adventure after which they passed to the Blessed Isles to the west of the Sea.
Iron Age----this race of man is evil because of his worship of power; and the gods will eventually destroy this race of man unless he does not first destroy himself. (Is this the age man lives in now?)

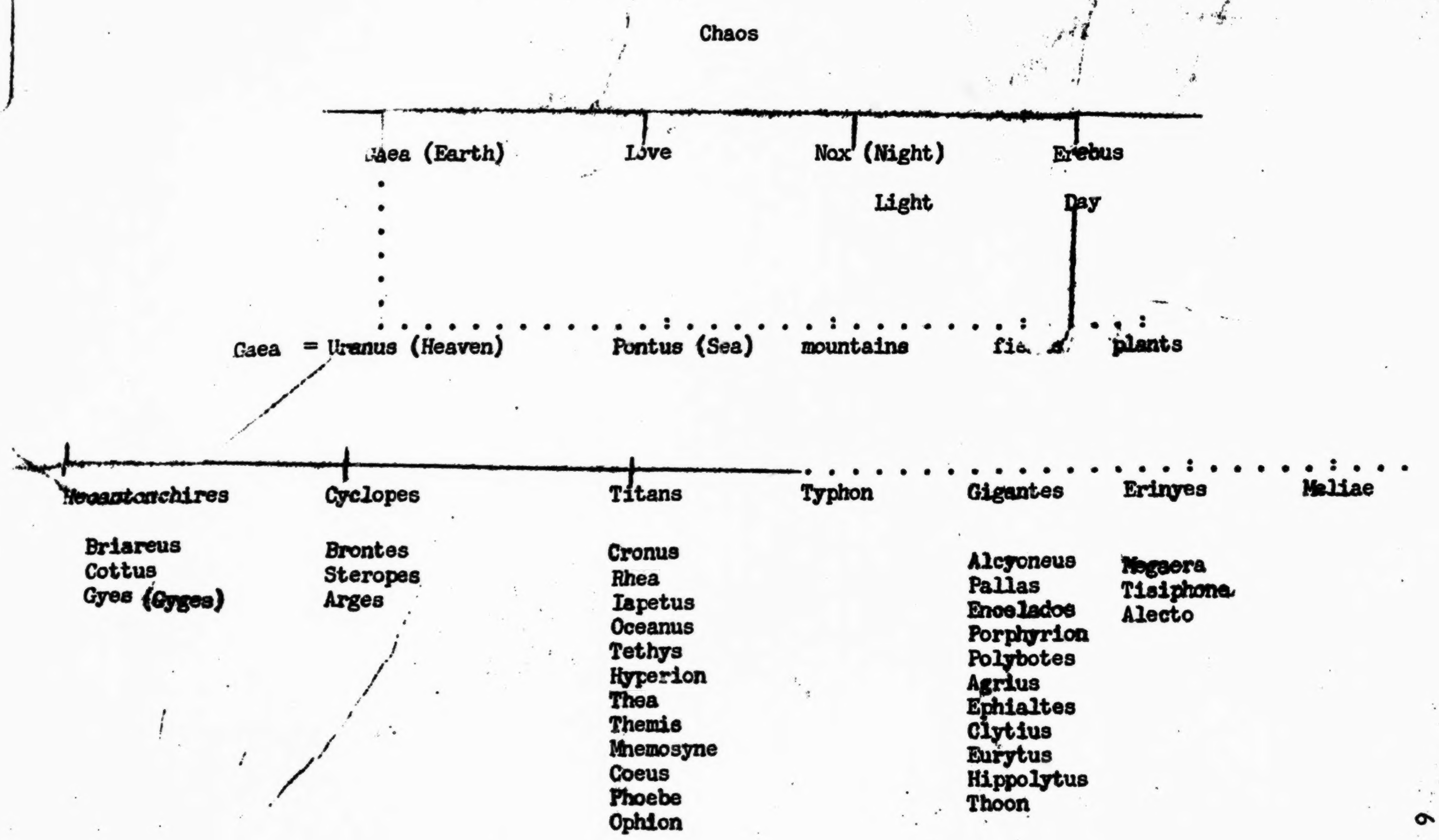
In another version, Prometheus and Epimetheus, sons of the Titan Iapetus, were asked by the gods to create man. Epimetheus wasted all the good materials on animals, and so Prometheus had to do the best he could with what was left. Therefore he made man to stand upright looking into the heavens instead of at the ground; and to make up for what man had lost through the carelessness of his scatterbrained brother, Prometheus stole fire from the gods and gave it to men.

In a third version, two young people are expected to repopulate the earth after a great flood had destroyed all the other inhabitants. When a voice ordered them to cast behind them the bones of their mother, they reasoned that they should do this with the stones of Mother Earth. This they did and the stones became men. (Stones thrown by Deucalion became men and stones thrown by Pyrrha became women.) Ernest Cassirer has pointed out that in ambiguous language lies the source of many myths, and in this case stones became men through the accident of similar pronunciation of the words "stones" and "men" in the Greek language. It is the same kind of "paranymia" that permitted in the Greek language "Daphne" to change into a "laurel: when she was pursued by Apollo.

Creation According to Orpheus



The Order of Creation


Chaos
Gaea (Earth)
Love
Nox (Night)
Erebus
Light
Day
Gaea = Uranus (Heaven)
Pontus (Sea)
mountains
fields
plants
Hecatonchires
Briareus
Cottus
Gyes (Gyges)
Cyclopes
Brontes
Steropes
Arges
Titans
Cronus
Rhea
Iapetus
Oceanus
Tethys
Hyperion
Thea
Themis
Mnemosyne
Coeus
Phoebe
Ophion
Typhon
Gigantes
Alcyoneus
Pallas
Enceladus
Porphyrion
Polybotes
Agrius
Ephialtes
Clytius
Eurytus
Hippolytus
Thoon
Erinyes
Megaera
Tisiphone
Alecto
Meliae

111. Study Questions

a

A. The Beginnings

1. There are several Greek and Roman accounts of the creation. Try to find at least two of these and compare them. Some accounts may be found in reference books. Your teacher may tell you of some others found in Plato (Timaeus), the Orphic poets, Hesiod, or Ovid. Outline, step-by-step, the process of creation described in each account.
2. Compare the classical stories concerning creation with the Bible account. With accounts in American Indian stories. With other accounts which you know. What do the accounts have in common? How are they different?
3. Name the five ages of mankind. Why is each metal appropriate to the age which it symbolizes? What other stories do you know which describe how men lost or destroyed a golden age?
4. Discuss how the giants in Greek literature are different from giants in fairy tales. How are they like them? What does the Prometheus story mean? What does it tell you about Greek ideas about the beginning of man's conquest of nature? Why, in your opinion, did the Greeks picture Prometheus as a Titan punished by the Gods for helping man to discover his earliest inventions?
5. Collect all of the flood stories which you know of and compare them. Why was the flood sent in each story? Did someone survive the flood in each story? Why was each of these persons allowed to survive? Use books with myths of other countries.

B. Gods and Goddesses

Twelve gods and goddesses made up the divine family on Olympus. You will be expected to know the Greek and Roman names for each one. (Note that several of the goddesses' names end in A., e.g., HestiA, HerA, AthenA, Artemis or DianA.)

1. What are the Roman names for the Greek gods?
2. Describe Mount Olympus where these gods lived.
3. What place does each of two classical creation stories assign to
   4 the gods?
4. How did Zeus get to be the chief god?
5. How did his wife Hera spend much of her time?
6. What do horses have to do with Poseidon, the god of the sea?
7. Hades is often called by other names. What are two of these?
8. Describe Athena's birth.
9. Explain how Athena, at first known as a battle goddess, became the representative of wisdom, reason, and purity.
10. Why is Apollo called "the most Greek of all the gods"? For what was he worshiped?
11. Describe the Delphic Oracle which is sacred to Apollo.
12. Apollo's twin sister is Artemis. Why is she called the "Lady of Wild Things"? Who particularly worshiped her?

13. Why is "beautiful, golden goddess" a good name for Aphrodite? How could she become for Christian civilization a symbol for both lust and, in another aspect, for the good love which comes from God?
14. We notice that the gods seem to have both human and divine characteristics. Why is this?
15. Hermes carries a caduceus. What is it? Where do we see it frequently?
16. How may we always identify Hermes? Can you tell why Hermes later becomes a symbol for eloquenc? a patron of merchants and thieves?
17. Why do you think the Greeks had so little respect for Ares?
18. Why did Hephaestus become lame?
19. Why is Hephaestue honored on Mount Olympus?
20. To whose altar was each new baby brought before it was received into the home?
21. Why is Eros pictured blindfolded? Can you find out where he is first pictured as blindfolded? Does Eros have the "eye of reason"?
22. Which two Roman gods kept their Greek names?
23. How did the Roman gods differ from the Greek gods?

C. Two Great Gods of Earth

Demeter

1. In what ways did Demeter show her loneliness and longing for her daughter, Persephone?
2. What prevented the young boy Demophoon from becoming immortal?
3. Who was finally responsible for Persephone returning to her mother? What trick did Pluto play on Persephone to make her return to the underworld? Pluto becomes in later poetry a figure for Avarice and Persephone (Proserpina) a figure for wealth? Can you guess why?
4. How much time would Persephone have to spend away from her mother?
5. In her joy at having her daughter back, what great good did Demeter perform for mankind?
6. Why could men "in their grief and at the hour of death" turn to Demeter and Persephone?
7. What explanation is given in this story for the season of winter?

Other helpful gods and goddesses

1. By research, discover other gods or goddesses who are known especially for helping men in great need--such as in famine, sicknesses, wars, attacks of monsters,etc.
2. Find, if you can,myths of India or Persia, or China and Japan which tell about gods or goddesses of the harvest.

Dionysius

1. Why did Zeus have to keep his promise to grant Semele anything she wished? What was the result of her wish?
2. What signs did Dionysius give to the pirates that should have told them that he was a god? What happened to the pirates as a result of their disbelief?
3. How did Dionysius prove his great love for his mother?

4. Explain the saying that Dionysius "is sometimes man's blessing, sometimes his ruin." (Hamilton, p. 57 and 60). How do you explain this idea of a god--that he can be both good and bad? Can you think of any characters in history who were both good and bad? cruel and kind?
5. How did King Pentheus of Thebes treat the prophet, Tiresias? Explain the steps by which Pentheus brought doom upon himself. Express your opinion as to the justice of his punishment.
6. The worship of Dionysius gave rise to a festival that has importance even to this day. Explain what this festival was and what took place there.
7. Dionysius, like Demeter (Ceres), was a god who suffered pain. Explain what this pain was.
8. Show how Dionysius, above all the gods, gave man hope in a future life. Compare Dionysius with Christ.
9. Why is worship of Dionysius as a symbol of new life a happier worship than that of Peresephone?

D. Heroes

Perseus

1. Why did King Acrisius of Argos fear his only daughter?
2. What kind of father was King Acrisius?
3. Show the king's attitude toward the gods. Give concrete examples.
4. Whose child did his daughter bear? How did the king find out about the baby and what did he do?
5. What further trials did Danae have to endure?
6. What marriage custom plays an important part in the life of Perseus?
7. What picture do you have of the Gorgons? What do they seem to symbolise?
8. What undertaking did Perseus hope to accomplish? Why did this seem unlikely? Who came to his aid?
9. What does this expression mean? ". . . a young man with the first down upon his cheek when youth is liveliest . . ."
10. By what plan did Perseus hope to obtain the head of Medusa? What one item would especially allow him to do so?
11. Make a list of the magical happenings in this story.
12. What did the ancients believe could bring them destruction?
13. Did King Acrisius and King Polydectes receive just punishments? Explain.
14. Give what you think are characteristics of a hero and/or show how Perseus fits this hero pattern.

Theseus

1. What significance does a hero of Athens have which other Greek heroes do not have?
2. What idea of justice is presented in this myth? (Refer to Theseus's heroic deeds on his way to Athens.)
3. Who seemed to influence Aegres?
4. Tell how Theseus survived the maze.
5. Why do you suppose two stories concerning Ariadne exist?

6. What kind of government did Theseus establish? What are its advantages? What do you know of the operation of this kind of government today? In medieval poetry, Theseus is said to have been the first knight, the first ruler to give laws, the first philosopher king. Can you guess where medieval people got this idea?
7. What fine qualities did Theseus possess?
8. What great things did he do?
9. What griefs later came to Theseus?
10. What characteristics of heroes are exhibited in the story? How are they exhibited?
11. How is reliance upon the gods shown in the myth?

Hercules

1. Contrast the ideals and values of the Athenians and other Greeks.
2. What were qualities Hercules possessed? What did he lack?
3. Why was Hercules not given a kingdom?
4. Can you draw conclusions as to what the characteristics of a perfect hero are? Does Hercules fit them?
5. What is the purpose of the snake incident?
6. What are proofs of the strength of Hercules?
7. What were the twelve labors of Hercules? What do each of these appear to symbolize? Can you determine what each means or are some pretty obscure? Can you determine what some of them are pretty clearly getting at?
8. In what instance did Hercules show cleverness?
9. What were Greek standards of hospitality? How are they shown in this myth?
10. Compare/contrast the deaths of the heroes. What were pagan conceptions of life after death?
11. Hercules, in Christian time, becomes a kind of Christian hero, symbolizing Christian virtues. Does anything in the original story tell you why or how Hercules could become such a hero?

Jason

1. Why do accounts of voyages fascinate us? How did the Greeks travel? Why? Think of the difficulties of their voyages in comparison to others you have read about (Polo, Halliburton, "Kon-Tiki," Astronauts, etc.) What do the voyages have in common?
2. What two or three religious practices of the Greeks affected the story of Phrixus?
3. Picture yourself in the crowd on the day that Jason arrives in his cousin's kingdom. Describe the impact of Jason's arrival.
4. Explain: "Pelias gave him a soft answer." Would you like this reaction?
5. What is meant by the "peerless elixir of valor"? Who wished it? Why was it so appealing then and now?
6. "Do not keep harping at me about that!" "She is a regular harpy." Explain these terms.
7. "She is a veritable Amazon." Why would this statement applied to yourself (girls) be pleasing or displeasing?

8. Medea was stricken at first sight of Jason with Cupid's darts. Why is this a suitable expression for her state?
9. How did the King seek to evade the "letter of the law"? Can you give other instances of this sort of evasion?
10. What attracted Jason to Medea? Did he reciprocate her love? How did he speak of his devotion? What did she do for him?
11. Can you give any other noteworthy literary or historical instances of a woman's sacrifices to show her love? What would her happiness have consisted of after her sacrifices?
12. Explain how you know Jason did not understand Medea. What prompted his second marriage?
13. Where else in literature or history did disaster follow a second marriage? Do we expect such a violent reaction today—why or why not?
14. From Edith Hamilton's last sentence explain where the author's sympathies lie. Can you find any other clues to this sympathy?

E. Gods and mortals

Pyramus and Thisbe

1. Ovid, the Roman poet who retold many of the Greek myths, has included this tale in his Metamorphoses. Why do you think the setting is in Babylon?
2. How ingenious were Pyramus and Thisbe? Explain.
3. What part does hasty decision play in this story?
4. Of what significance is the change from white mulberries to red mulberries?
5. Was Thisbe's final gesture of love a brave or a cowardly one?
6. Relate the story to Romeo and Juliet or Midsummer Night's Dream. Is the story of Pyramus and Thisbe a tragedy or a joke at the expense of puppy-love?

Baucis and Philemon

1. Who was Mercury?
2. What were he and Jupiter doing on earth?
3. Why were they not received at the first homes?
4. What kind of family life existed in Baucis' and Philemon's home? Have you ever known an elderly couple who seemed to live in as much harmony as these two?
5. What evidences did you see of their love for each other?
6. What was their evening meal that they shared?
7. When did the old couple first realize that their visitors might be gods?
8. What happened to the inhospitable people?
9. How were Baucis and Philemon rewarded? What makes this seem true?
10. What elements of a myth do we see? What do they mean?
11. Could we liken this story to a lesson with a moral? Explain.

Orpheus and Eurydice

1. Orpheus has achieved fame in mythology for several reasons. List them.

2. Why is the fact that Eurydice died so suddenly after her marriage important to the story?
3. What feelings did Eurydice's death arouse in Orpheus?
4. How did Orpheus give vent to these feelings?
5. Recall other underworld situations you have met in mythology. How does this underworld incident compare with the others? Is the underworld the same in each story?
6. How does Orpheus show us that he has human weaknesses?
7. Orpheus becomes, in the middle age and the Renaissance, a figure for the wise men who know how to use eloquence to influence people and win them from the depths of ignorance and greed to a consideration of truth. Can you figure out how the story could come to mean this?

Cupid and Psyche

1. Why had no man sought Psyche's hand?
2. Why did Aphrodite so dislike Psyche? What did she command Cupid to do to Psyche?
3. What means did Psyche's father use to discover how to find Psyche a suitable husband?
4. What kind of characters did Psyche's sisters have? Refer to things they did and said.
5. What caused Psyche to spy on her husband to find out who he was? What was the result?
6. What tests did Aphrodite cause Psyche to pass? What especially can we learn about Psyche's character as she reacts to the various tests? What kind of tests might a modern woman have to go through which would require the same qualities of character the Psyche showed in her tests?
7. Why could not Aphrodite (Venus) object to the marriage of Cupid and Psyche?
8. What would appear to be the allegorical meaning of the Cupid and Psyche myth? Compare the story to the fall story in Hebrew literature.

Pygmalion

1. Why had Pygmalion become so set in his determination never to marry?
2. What fate befell Pygmalion as he completed his lovely statue?
3. What special sign did Venus give Pygmalion at the altar of sacrifice? What had he asked for?
4. What special gift did the goddess grant the young sculptor? Does the Pygmalion story shed any light on the Greek understanding of the creative process?
5. Look up the play, Pygmalion, by George Bernard Shaw, and then try to listen to parts of the Broadway musical My Fair Lady, and see how this story follows the original Greek Story.
6. Perhaps you can make up a modern-day type of Pygmalion-Galatea story.

Phaethon

1. Why did Phaethon think he had to prove who he was?
2. Explain relationships between gods and mortals as they are elucidated by this tale.
3. When he approached his father, he found Helios clothed in purple. Why that color?
4. What did it mean then to swear "by the river Styx"?
5. Since Helios knew how dangerous it would be both for his son and the world, why did he allow him to drive the horses?
6. What happened to the world as he tried to keep the sun chariot on its course?
7. Why did Zeus intervene? You will notice that he called all the gods to witness before he killed Phaethon.
8. Why did not Helios stop the destruction?
9. Is there moral content in this myth? Explain. How does the moral content of this myth parallel that of the Icarus myth (below, under Daedalus)?

Pegasus

1. How does Bellerophon compare with the other mortal adventurers in mythology?
2. What inspired Bellerophon's great desire for Pegasus?
3. How does this desire compare to Phaethon's desire for the chariot?
4. Why did Pegasus let Bellerophon bridle him?
5. How were Bellerophon and Pegasus able to kill the Chimaera?
6. What finally was the cause of Bellerophon's downfall? What can be learned from this myth?
7. Why was Pegasus finally sheltered in the stalls of Mount Olympus?

Daedalus

1. In the mythological stories you have met three young adventurers who have a great deal in common--Phaethon, Bellerophon and Icarus in the story of Daedalus. How do they compare?
2. How do they compare after their desires have been fulfilled?
3. What is ironic about Daedalus and the Labyrinth which he designed?
4. What good character traits does Daedalus show in this myth?

Narcissus and Echo

1. What made Narcissus pursue Echo?
2. What made Narcissus fall in love with himself?
3. What modern word reflects the deeper implications of the Narcissus' story?
4. How is Narcissus like and different from Icarus and Phaethon in his moral meaning?
5. Many scenes in literature make use of the Narcissus story: the foolish lover in the *Romance of the Rose* becomes Narcissus as he falls into a kind of infatuation with a young gal, Eve in *Paradise Lost* becomes a little like Narcissus when she sees herself in a pool, and a flirt in *Pope*'s poetry becomes Narcissus before her own mirror. How does the Narcissus story illuminate the nature of infatuation, coquetry, "Eve"?

F. The Trojan War

1. How could you connect the word "error" with this story?
2. Where would you locate the city of Troy?
3. What three goddesses wanted the apple offered by Paris? Why would they want it? In later poetry, Paris' choice is sometimes represented as the choice between wisdom (Minerva), power (Juno), and pleasure (Venus) or between self-knowledge, self-reverence and self control (Minerva), power (Juno) and beauty (Venus).
4. Why was Paris, a prince, working in the country?
5. What bribes did the goddesses offer to Paris?
6. To whom did Paris award the apple? What do you think of his choice?
7. Why was Helen's father afraid to select a husband for her? How did he solve his problem?
8. What can you learn of ancient ideas of hospitality from reading this story?
9. Why did not the famous warriors, Odysseus and Achilles, want to go to war against the city of Troy? How did each try to avoid it? And how did each come to go to Troy? What does this tell you about each of these heroes?
10. What do you learn of the action of the gods and how they controlled human beings from the story?
11. Who were the king and queen of Troy? This would be a good time for you to make a list of Greeks and Trojans who were involved in the war.
12. The war had been going on for nine years when the advantage went to the Trojans. What caused this to take place?
13. What almost human characteristics of the gods and goddesses are revealed in this account of the Trojan War?
14. What plan did Zeus have for ending the war? What plan did Hera have?
15. Find several incidents of the gods and goddesses' helping or hindering in the course of events.
16. How did the Trojans feel about Paris? Can you explain why they felt as they did?
17. Can you explain this quotation? "Terror and Destruction and Strife, whose fury never slackens, all friends of the murderous War-god, were there to urge men on to slaughter each other."
18. Who was Aeneas and how was he related to Aphrodite? (Remember the list you made earlier.)
19. What does the incident involving Ares tell you concerning the nature of the gods?
20. Can you tell what Hector meant when he said, "That which is fated must come to pass, but against my fate no man can kill me"? And can you connect it with what you know about man's relation to the gods?
21. About what did Achilles and Agamemnon argue? How did this affect the Greek army? Do you know of any similar modern-day happenings?
22. The battle suddenly turned in favor of the Greeks. Can you see what caused this to take place? And just as suddenly it turned against them. Explain.
23. The arms of Achilles are referred to so many times that they must be important. Relate the importance of the arms in several instances to the tide of events of the Trojan War.
24. What do you learn of Greek values of friendship when you read the story of Achilles?

25. How did the gods seem to determine the fate of Hector and Achilles? What do you think of this method?
26. How does revenge enter into the picture? How does this make you feel toward Achilles?
27. How did Achilles show that he was not "all warrior"?

G. The Fall of Troy

1. What is unusual about the death of Achilles? Had you had any clue to prepare you to expect this event?
2. Remember the discussion of Achilles' arms? How do they enter the picture again?
3. What are some ideas you have gathered concerning the way the Greeks regarded death?
4. How did the Greeks decide they would have to take Troy? What exactly was the plan? Who devised the plan? Why was it successful?
5. How do you feel about the destruction of the city of Troy? In what way do you regard the Greeks after having read this account? What were some of the things the Greeks did to annihilate the city?
6. Which of the warriors of the Trojan War do you consider truly noble and heroic? Give specific points of character and show how these points are revealed in the warriors' actions.

IV. Language

A. Table of Greek prefixes and roots from "Practical Word Study" by W. Powell Jones, Western Reserve University.

GREEK ORIGINS

TABLE OF GREEK PREFIXES IN ORDER OF IMPORTANCE IN ENGLISH

Used increasingly since the early nineteenth century
for scientific coinages

Prefix	Meaning	Examples
SYN	with, together	
PARA	beside, beyond	
EPI	upon	
A, AN	not	
APO	away from, off	
ANTI	against	
DIA	through	
ANA	on, up, backward	
CATA	down, against	
EN	in	
PRO	before	
PERI	around	
EC, EX	out of	
MONO	one, alone	
POLY	many	

Suggestion: Find several examples of words containing these prefixes. See that the meaning of the prefix in your word choices fit the meaning above.

B. Table of Common Greek Roots

Greek is the basis of most new words in modern science. Some of the more common Greek roots, like METER, SCOPE, PHONE, and GRAPHY, are so familiar that almost everyone knows their general meaning, and so they can be used by medicine and other sciences to describe their new discoveries, so widely indeed that the student who expects to specialize in science cannot afford to neglect them. Listed here are only the more common Greek roots, headed by those which are used more freely as elements in the building of new English words for additional roots.

I. Free Compounding Elements

Root	Meaning	Exmaples
ARCH	1. first	archaism
	2. chief	archbishop
AUTO	self	automobile
GRAPH, GRAM	1. write	photography
	2. written	telegram
HETERO	different	heterogeneity
HOMO	same	homonym
LOG, OLOGY	1. speech	dialogue
	2. study	geology
METER	measure	thermometer
MICRO	small	microbe
PAN	all	panorama
PATH	1. feeling	sympathy
	2. suffering	pathology
PHIL	love	philosopher
PHON	sound	telephone
PHOTO	light	photograph
SCOP	see	telescope
SOPH	wise	philosopher
TELE	far	telephone
THE	god	theology

II. Common Greek Roots Recognizable in English Words

Root	Meaning	Examples
ANTHROP	man	anthropology
ASTER	star	astronomy
BIBL	book	bibliography
BIO	life	biography
CHROM	color	chromosome
CHRON	time	chronology
CRAT	strength	democrat
COSM	universe	cosmology

Root	Meaning	Examples
CRYPT	secret	crypt
CYCL	circle	bicycle
DEM	people	democracy
DERM	skin	dermatology
DYNAM	power	dynamo
GAM	marriage	monogamy
GEN	birth, begetting	eugenics, geneology
GEO	earth	geography
HELIO	sun	heliograph
HYDR	water	hydraulic
LITH	stone	lithograph
MEGA	great	megaphone
MORPH	form	morphology
NOM	law	astronomy
ONYM	name	pseudonym
ORTHO	straight	orthography
PHAN	show	cellophane
POLI	city	metropolis
POD	foot	tripod
PSYCH	mind	psychology
PYR	fire	pyromaniac
TOM	cut	atom
TYP	print	type
ZO	animal	zoology

A good test of your ability to recognize these roots can be made by the following assignment.

Pick a dozen Greek roots and find three or four examples of words with the same origin. Do not go according to the spelling, but be sure that the meaning includes the meaning of the root given on the chart.

You could hold a Greek-word fair and see how many words you and your fellow seventh graders can master in a class period.

C. Activities

1. Word Roots

A well-known magazine in a study of 20,000 common English words found that over 12,000 were based on Greek or Latin. So many English words come from one Greek or Latin root that if you learn one root, you have a key to an entire family of words.

Two Greek roots, pachy and derm, meaning "thick" and "skin," respectively, are combined in our language, pachyderm. When the circus comes to town and your newspaper says that pachyderms led the parade, do you know what animals are meant?

In the following exercises are some common word roots from the Greek. Knowledge of these roots and of how words are made will result in your becoming a better speaker, a better writer, and a better reader.

tele....far

Make a word by using tele as a prefix for each part of a word that is given and defined below.

1. gram (write)
2. graph (write)
3. phone (sound)
4. photo (light)
5. scope (watcher)
6. vision (seeing)

chron....time

Choose a word from this list to complete each sentence.

1. chronicles
2. synchronize
3. chronic
4. chronologically
5. chronometer
6. anachronism

1. The poor fellow has had a sinus infection so long that it seems his trouble has become ____________.

2. Would you call a lady's hoop skirt for street wear an___ ________.

3. A ______________ is an instrument that keeps time with great accuracy.

4. Much of the literature of the Colonial period of America consists of sermons and ______________.

5. The early movie producers could not ____ ________ voice and action.

6. One test question in history was to list the wars of our country ________________.

graph.....write
graphy

Write the numbers 1 through 16 on a piece of paper. Beside each number write a word, using graph or graphy as the ending to the part given. Following the completed word, give a definition. You may use the dictionary if you need it.

1. photo (light)
2. phono (sound)
3. auto (self)
4. multi (many)
5. dicto (sayings)
6. bio (life)
7. steno (small)
8. geo (earth)
9. biblio (book)
10. carto (map)
11. ortho (correct)
12. helio (sun)
13. para (aside from)
14. calli (beautiful)
15. litho (stone)
16. micro (small)

17. What use do you make of graphite?

18. Daily reports on the stock market or weather include a graph. Draw one to show temperature changes for a 24-hour period.

19. A _________ic description of a scene is like a picture drawn of a scene.

phil.....love

Choose a word from this list to complete each sentence below.

1. philatelist
2. philanderer
3. Philip
4. bibliophile
5. Philadelphia
6. philanthropist
7. philosophy
8. Philharmonic
9. philology
10. Anglophile

1. Andrew Carnegie gave much of his fortune for the establishing of libraries. He was a great _____ __________________________.
2. President Franklin D. Roosevelt had an unusual collection of stamps. He was an enthusiastic ______________________.
3. The Philadelphia _____________________Society has done much to promote young composers.
4. Henry grew to love the people of England while he was a student there. He might be called an __________________.
5. The Common Christian name ___________________ means a lover of horses.
6. The girls are accusing the young man of being quite a _______________.
7. The old gentleman, who had a large private library, was a noted ________________.
8. _____________________ means the love of wisdom.
9. The young man served as translator of several languages at the conference. He has made a study of __________________ .
10. _________________ is the city of "brotherly love."

pan...all

Choose a word from this list to complete each sentence.

1. pancreas
2. panacea
3. Pantheon
4. panchromatic
5. pandemonium
6. pantomime
7. Pandora
8. panorama
9. Pan American Airways
10. Pan American Union

1. The ____________ is an organ of the body that is "all flesh."
2. All countries of America are represented in the __________________.

3. __________________means "all mimic."

4. A __________________ affords a wide view of the scene.

5. A __________________ film reproduces all colors.

6. One can fly over all of North and South America on __________________.

7. There is no ________________for all ills.

8. The _____ ___________ was built to honor all the Roman gods.

9. __________________ was given all the gifts that the gods could
b bestow.

10. When you hear a racket that sounds like all the demons, you call it a __________________.

D. A glossary of Mythological Names

Achilles (a-kil'eez) Son of Peleus and Thetis, a warrior, the greatest Greek hero of the Trojan war.	Achilles heel Achilles tendon
Adonis (a-do'nis) Beloved of Aphrodite, was killed while hunting.	
Aegeus (ee' jee'us) King of Athens, father of Theseus.	Aegean Sea
Aegis (ee'jis) Athena's shield which she got from Zeus.	egis
Aeneas (ee-nee'us) Founder of Rome.	
Aeolus (ee'o-lus) God of the Winds.	aeolian harp aeolian sand aeolistic
Agamemnon (ag'a-mem'non) King of Mycenae.	
Ajax (ay'jaks) Two Greek heroes, Ajax the Greater and Ajax the Lesser.	
Alcmena (alk-mee'nuh) Mortal wife of Zeus and mother of Heracles.	
Alcyone (al-sie'o-nee) Wife of Ceyx.	halcyon
Amaltheia (am-al-thee'a) The baby Zeus (Jupiter) was fed on milk from the goat Amaltheia.	Amaltheia, Satellite of the planet Jupiter
Amazons A group of warrior women supposed to live in Asia Minor.	Amazon River amazon
Andromeda (an-drom'i-duh) Beautiful daughter of Cepheus and Cassiopeia.	
Aphrodite (a-fro-die'tee) Greek goddess of beauty and love.	
Apollo (a-pol'o) The handsome god of poetry and music.	an Apollo

Arachne (uh-rak'ne) A skilled weaver.	Arachnid (spider) arachnoid
Arcas Son of Callisto, whom Zeus changes into a bear.	arctic (plus Gr. ant- meaning opposite)
Ares (ay'rees) Son of Zeus and Hera. Cruel and bloody god of war.	
Argo Jason's ship.	
Argonauts Sailors of the Argo.	
Ariadne (a're-ad'nee) Daughter of Minos who fell in love with Theseus.	
Artemis (ar'te-mis) Twin of Apollo. Goddess of the hunt.	
Athena (a-thee'nuh) Goddess of knowledge and of the arts of both war and peace.	Athens
Atlas Best known of the Titans, condemned to support the heavens (later the earth) on his shoulders.	an Atlas Atlas missile atlas
Atlantides (at-lan'ti-deez) Goddesses, daughters of Atlas	Atlantic Ocean
Augeias (aw-jee'us) King Augeias' stables were cleaned by Heracles.	an augean task
Aurora (aw-ro'ruh) Roman goddess of light.	Aurora Borealis
Baucis (bo'sis) Aged Phrygian woman.	
Bacchus (bawk'us) Latin name for Greek demigod, Dionyus.	bacchanalia bacchante
Bellerophon (bel-er'-o-fon) The rider of Pegasus.	
Boreas (boh'ree-as) The rough north wind.	boreal
Briareus (brie-ay'ree-us) A hundred-armed giant who helped Zeus.	briarean
Cadmus (cad'mus) Brother of Europa who left Phoenicia and came to Greece to search for her. Founder of Thebes. Supposed inventor of the alphabet.	Cadmean letters Cadmean victory
Calliope (kal-lie'o-pee) Chief of the Muses.	calliope
Calypso (ka-lip'so) A nymph who imprisoned Odysseus.	
Cassandra (kuh-san'druh) The daughter of Priam to whom Apollo had given the fit of prophecy.	a Cassandra
Cassiopeia (cas'ee-oh-pee'uh) Beautiful queen of Cepheus.	Cassiopeia constellation
Castor (kas-tor) Mortal twin of Polydeuces.	Castor and Pollux stars
Centaurs (sen'tawrs) Creatures pictured as half man and half horse.	
Cepheus (see'fyoos) King of a southern kingdom through which Perseus passed.	Cepheus constellation
Cerberus (sur'buh-rus) Three headed monstrous dog who guards Hades.	"to throw a sop to Cerberus"
Ceres (see'reez) Goddess of agriculture.	cereal
Chaos (ka'os) The unordered and confused matter.	chaos

Charon (kay'ron) The grim ferryman who serviced the River Styx.	
Charybdis (ka-rib'dis) The monstrous daughter of Gaea who sucked in water and made a whirlpool.	"between Scylla and Charybdis"
Chimaera (ke-mee'ruh) Another monstrous child of Echidna with a lion's head, a goat's body, and a serpent's tail.	a chimaera
Chiron (kie'ron) A noble and gentle Centaur.	
Cimmerians (si-mee'ree'anz) Northerners imagined to live in complete darkness.	"Cimmerian darkness"
Circe (sur'see) Beautiful enchantress who changed men into animals.	circean
Clotho (kloh'thoh) One of the ancient Moirae, pictured as spinning all the threads that represented life.	Cloth came from Anglo-Saxon, but must be related to Clotho
Cosmos (kos'mos) A Greek word meaning order and good arrangement, the opposite of Chaos.	Cosmos, cosmic cosmetics
Cronus (kro'nus) The most powerful of the Titans.	
Cupid Latin name of Eros	Cupid cupidity
Cyclops (si'klops) Giants possessing a single, staring eye in the middle of the forehead.	cyclopean Cyclops (tiny water flea with one eye)
Cynthia Another name for Artemis since she and Apollo (sometimes called Cynthius) were born on Mt. Cynthus.	
Daedalus (ded'uh-lus) A sort of mythical Edison who worked out all sorts of ingenious inventions.	daedalian
Danae (day'nuh-ee) The mother of Perseus.	
Daphne (daf'nee) A nymph who escaped from Apollo only by being turned into a laurel tree.	daphnean
Deianeira (dee'yuh-nie'ruh) The beautiful wife of Heracles.	
Deiphobus (dee-if'o-bus) The husband of Helen after Paris died.	
Demeter (de-mee'ter) Goddess of Agriculture, Greek name.	
Diana The Romans' name for Artemis	
Dione (die-oh'nee) Titaness	Dione, satellite of Saturn
Dionysus (die'o-nie'sus) Originally a demigod of agriculture, who was made the center of a mystery religion. Adopted into the Olympian family.	
Echidna (e-kid'nuh) Sister of the Gorgons who mothered many monster of Greek mythology. A beautiful woman to the waist, a horrible serpent below.	Echidna (spiny anteater)

Echo A mountain nymph condemned to almost complete silence. She could only repeat the last words anyone said to her.	echo
Elysium (ee-li'zhee-um) That blissful and happy section of Hades to which worthy spirits go.	"Elysian Fields"
Epimetheus (ep'i-mee'thyoos) Brother of the Titan, Prometheus.	
Eros (ay'ros) Son of Ares and Aphrodite, a young god of love pictured with bow and arrow.	erotic
Europa (yoo-ro'puh) The young girl carried on the back of a bull (Zeus in disguise) to Greece.	Europe
Eurydice (yoo-rid'i-see) Short-lived bride of Orpheus.	
Eurystheus (yoo-ris'thyoos) Prince of Heracles' house whom Heracles had to serve.	

Faunus (faw'nus) Roman god of animal life.	fauna
Flora Roman goddess of plant life.	flora
Furia Roman name for avenging sisters.	fury

Gaea (gay'yuh) Greek goddess of the earth.	geo-
Ganymede (gan'i-meed) Cupbearer for Zeus.	Ganymede, satellite
Gigantes Children of Uranus and Gaea.	giant gigantic
Gorgons Ugly, terrifying women whose hair was made up of living, writhing snakes.	a gorgon
Graces A pleasant group of human sisters, goddesses of all that is charming in women.	grace, graceful gracious

Hades (hay'deez) God of the underworld, brother of Zeus.	hades
Harpies Greek monsters having women's heads on birds' bodies.	
Hector Priam's oldest son and chief Trojan warrior.	
Helen Daughter of Leda, sister of Castor and Polydeuces, who became "Helen of Troy."	
Helios (hee'lee-os) Son of the Titan, Hyperion.	helio heliotrope
Hephaestus (he'fes'tus) The lame god of smiths, pictured working at his forge.	
Hera (her'ruh) The jealous wife of Zeus, goddess of heaven	
Heracles (her'uh-kleez) In Latin, Hercules. One of the greatest of Greek heroes.	herculean
Hermes (her'meez) Son of Zeus, messenger of the gods. In Latin, Mercury.	hermetic art
Hesperides (hes-per'i-deez) Another name for the Atlantides, from a Greek word meaning west.	
Hestia (hes'tee-uh) Goddess of the fireplace, that is, the home. In Latin, Vesta.	
Hippolyta (hi-pol'i-tuh) Queen of the Amazons.	
Hydra (hie'druh) A water monster, child of Echidna, having a serpent's body with nine heads. From the Greek word for water.	fresh-water hydra, a jellyfish

Hygeia (hi-jee'uh) Goddess of health	hygiene
Hyperion (high-pee'ree-on) A Titan.	Hyperio, a satellite of Saturn
Iapetus (eye-ap'i-tus) A Titan.	Iapetus, a satellite of Saturn
Icarus (ik'uh-rus) Son of Daedalus. Wings of wax were his downfall.	
Idomeneus (eye-dom'en-nyoos) A Cretan hero in the Trojan War.	
Io (eye'oh) A river nymph whom Zeus turned into a white cow.	
Iris A minor goddess who served as messenger for the gods. From Greek word meaning many-colored.	iris
Janus (jay'nus) Roman god of doors.	janitor January
Jason Greek hero	
Jove Second Roman name for Jupiter or Zeus.	Jovian satellites "by Jove"
Juno The Roman name for Hera, the wife of their Jupiter.	June
Jupiter Roman god of the sky identified with Zeus	Jupiter, the planet
Labyrinth (lab'a-rinth) The maze designed by Daedalus	labyrinth
Lachesis (lak'is-is) One of the three Moirae, sister of Clotho.	
Laocoon (lay-ok'oh-on) Trojan priest of Apollo, famous for his statement, "I fear the Greeks, even when they come bearing gifts."	
Laomedon (lay-om'e-don) King of Troy in the time of Heracles.	
Leto (lee'toe) Titaness mother of Apollo and Artemis	
Luna (loo'na) Roman goddess of the moon associated with Selene.	lunar lunatic
Maia (may'a) Daughter of Atlas and mother of Hermes. Also a Roman goddess, for whom the month is named.	May
Mars Roman counterpart of Ares	Mars, the planet March
Medea (me-dee'uh) Wife of Jason, prize example of a female magician.	medicine may trace back to her
Medusa (me-doo'suh) Best known of the Gorgons.	medusa, a jellyfish with long tentacles
Menelaus (men'e-lay'us) King of Mycenae	
Mercury Roman god of commerce associated with Hermes.	Mercury, planet; mercurial mercury
Midas The Greek king who turned everything he touched to gold.	"the Midas touch"
Minerva Roman goddess of practical arts, identified with Athena.	

Minos King of Crete.	Minoan civilization
Minotaur (mie'no-taur) A monster with a man's body and a bull's head, kept by Minos in Daedalus' Labyrinth.	
Moirae (mor'ee) Three ancient sisters, daughters or sisters of Uranus.	
Morpheus (mor'fyoos) Roman god of dreams.	morphology, morphone
Morta Roman "Angel of Death"	mortal
Muses Nine beautiful daughters of Zeus, goddesses of the varicus fine arts.	muses (noun and verb)
Myrmidons (mur'mi-donz) Subjects of Aeacus, from a Greek word meaning ants.	
Narcissus A Handsome, vain young man.	Narcissus narcissistic
Nemesis Goddess of retribution	nemesis
Neoptolemus (nee'op-tol'e-mus) Son of Achilles, also called Pyrrhus (pir'us)	
Neptune Roman god of springs and rivers, identified with Poseidon.	
Nestor King of Pylus	a Nestor
Niobe (nie'o'bee) Daughter of Tantalus.	the element, niobium
Nox Goddess of darkness of night.	nocturne, noctural
nymph Any minor Greek goddess pictured as a young girl.	nymph
Oceanids Nymph daughters of Oceanus	ocean
Oceanus (oh-see'uh-nus) Oldest of the Titans, symbolizing water.	ocean
Odysseus (oh-dis'yoos) King of Ithaca, immortalized in The Odyssey.	
Orpheus (or'fyoos) Son of Apollo and Calliope.	orphean Orpheum
Pallas (pal'us) Alternate name for Athena.	Pallas, planetoid; palladium
Pan The lesser god of fields and woods.	"pipes of Pan," panic
Panacea (pan'a-see'uh) Daughter of Aesculapius, from Greek word meaning cure-all.	panacea
Pandora (pan-do'ruh) Beautiful woman created by Zeus, from Greek words meaning all-gifted.	"Pandora's box"
Paris Son of Priam.	
Pegasus (peg'uh-sus) Winged horse.	pegasus
Pelias (pel'lee-as) Brother of Aeson who offered throne to Jason in exchange for Golden Fleece.	
Persephone (per-sef'o-nee) Daughter of Demeter, carried to underworld by Hades. Proserpina in Latin.	
Perseus (pur'syoos) Son of Zeus and Danae.	Perseus constellation
Phaethon (fay'uh-thon) Mortal son of Helios.	phaeton
Phobos (foe'bus) Son of Ares from Greek word meaning fear.	phobia, phobia
Pluto A name for Hades from Plutus, god of wealth for the underground is also the source of metals.	plutocracy
Polydeuces (pol'ee-dyoo'seez) Twin brother of Castor, also called Pollux.	

Polyhymnia (pol'ee-hym'nee-as) Muse of religious music.	hymn
Pomona (puh-moe'nuh) Roman goddess of fruit trees.	pomegranate pomade pomander
Poseidon (poh-sigh'don) Greek god of the sea.	
Priam (prie'am) King of Troy installed by Heracles.	
Prometheus (pruh-mee'thyoos) A Titan who stole fire from the sun.	promethean
Proteus (pro'tyoos) A sea god.	protean
Psyche (sie'kee) A beautiful Roman princess.	psych-
Pygmies Tiny people whom the Greeks believe to live in Africa.	pygmy
Python Gigantic, horrible serpent.	python
Rhadamanthus (rad'a-man'thus) Brother of Minos.	rhadamanthine
Rhea (ree'uh) Titaness.	Rhea, satellite of Saturn
Salus (say'lus) Roman deity of health.	salutary salute, salutation
Saturn Roman god of agriculture identified with Cronus	Saturnalia
Selene (se-lee'nee) Goddess of the moon.	selenium, an element
Sirens Very beautiful women who rested on rocks, sang in heavenly voices, and enticed sailors to their deaths.	siren
Sol Roman god of light associated with Helios.	solar solarium parasol
Somus Roman god of sleep	somnolent
Sphinx Another child of Echidna with a woman's head and a lion's body.	a sphinx The Great Sphinx
Styx (stix) The river surrounding Hades.	Stygian
Tantalus (tan'ta-lus) Son of Zeus for whom special punishment was designed.	tantalize
Telamon (tel'a-mon) Argonaut, usually called Ajax, the Greater	
Tellus The Roman deity of the earth. Associated with Gaea.	Terrestrial or Tellurian terrace, terrian, territory, tellurium
Terpsichore (terp-sik'o-ree) Muse of the dance.	terpsichorean art
Thalia (tha-lie'uh) Muse of comedy.	
Thanatos (than'a-tos) God of death, brother of Hypnos.	"Thanatopsis"
Theseus (thee'syoos) Greek hero.	
Titans and Titanesses Gigantic offspring of Uranus and Gaea.	titan
Triton (tri'ton) Son of Poseidon who was half man and half fish.	triton
Typhon (tie-fon) Largest giant who ever existed, goaded into fighting Zeus.	typhoon
Ulysses (u-li'sus) Roman name for Odysseus.	

Urania (yoo-ray'nee-uh) Muse of astronomy.	
Uranus (you'ruh-nus) Greek god of the sky.	uranium
Venus Roman goddess of beauty, identified with Aphrodite.	a Venus venerate
Vesta The Roman goddess of the fireplace identified with Hestia.	early matches were called Vestas
Vulcan (vul'can) Roman god of the smith	vulcanize volcano
Zephyrus (zef'i-rus) Greek name for the west wind	zephyr
Zeus (zoos) Chief of the Olympian gods and goddesses.	

E. Origin of the Months of the Year

JANUARY....Januarius, which is derived from Janus, the two-faced god, who has one face on the front and another on the back of his head. The beginning month, as well as all other beginnings, was sacred to him. "Janua," a word closely allied, means door. January is the "opening the door" month of a new year.

FEBRUARY....Februarius, which is derived from "februa," the Roman festival of purification and expiation. As Christianity developed, this month became appropriately "named" the period of Lent or expiation which often begins in February.

MARCH....Martius, derived from Mars, once the beginning of the Roman year. Since Mars is the Roman god of war and March is usually a stormy, gusty month, March seems to be an appropriate name.

APRIL....Aprilis...the month in which the earth opens and softens, from the Latin "Aperio" which means open.

MAY....Maius, from Maia, the mother of Mercury by Jupiter. This suggests a derivative word, "maior," meaning greater. During this month vegetation grows larger and more abundantly.

JUNE....Junonalis, from Juno, the wife of Jupiter. She is queen of the Roman gods and was the guardian deity of women and patroness of weddings. Because of this, June is called the month of weddings.

JULY....Julius, from Julius Caesar, who had a month named after him. It was originally called Quinctilis.

AUGUST....Augustus, from Augustus Caesar, Julius Caesar's adopted nephew. The Roman Emperor knew, during his rule, a great period of progress and peace; so he was honored by having a month named after him.

SEPTEMBER....September, originally the seventh month. This comes from "Septem," which is the Latin number for seven.

OCTOBER....October, from the Latin number "Octo," meaning eight.

NOVEMBER....November, from "Novem," which means nine.

DECEMBER....December from "decem," which is the number for ten.

F. Origin of the Days of the Week

MONDAY....from the Latin "mona" or Moon's day.

TUESDAY....from the Anglo-Saxon "Tiu," god of war, who is similar to Zeus.

WEDNESDAY....Woden's day, from Woden, the chief of the Germanic dieties. Later he was called Odin.

THURSDAY....Thor's day from Thor, a Norse god.

FRIDAY....From Frigg, a goddess who is the wife of Woden. This is known as Frigg's day.

SATURDAY....Saturn's day. Saturn, the god of agriculture, was identified with that of the Greek Cronus.

SUNDAY....from Sol, Solis, of the Sun. This is known as the day of the Sun.

V. Related Literary Selections

THE SURPRISE

by

John Masefield

BAUCIS AND PHILEMON

by

Jonathan Swift

In ancient times, as story tells,
The saints would often leave their cells,
And stroll about, but hide their quality,
To try good people's hospitality.
It happened on a winter night,
As authors of the legend write,
Two brother hermits, saints by trade,
Taking their tour in masquerade,
Disguised in tattered garments went
To a small village down in Kent;
Where in the stroller's canting strain,
They begged from door to door in vain;
Tried every tone might pity win,
But not a soul would take them in.

Our wandering saints, in woeful state,
Treated at this ungodly rate,
Having through all the village passed,
To a small cottage came at last
Where dwelt a good old honest yeoman,
Call'd in the neighborhood Philemon;
Who kindly did these saints invite
In his poor hut to pass the night;
And then the hospitable sire
Bid goodly Baucis mend the fire;
While he from out the chimney took
A flitch of bacon off the hook,
And freely from the fattest side
Cut out large slices to be fried;
Then stepped aside to fetch them drink,
Filled a large jug up to the brink,
And saw it fairly twice go round;
Yet (what is wonderful) they found
"Twas still replenished to the top,
As if they ne'er had touched a drop.
The good old couple were amazed,
And often on each other gazed;
For both were frightened to the heart,
And just began to cry, "What art!"
Then softly turned aside to view

Whether the lights were burning blue.
"Good folks, ye need not be afraid;
We are but saints," the hermits said;
No hurt shall come to your or yours
But for that pack of churlish boors,
Not fit to live on Christian ground,
They and their houses shall be drowned;
Whilst you shall see your cottage rise,
And grow a church before your eyes."
They scarce had spoke, when fair and soft,
The roof began to mount aloft,
Aloft rose every beam and rafter,
The heavy wall climbed slowly after;
The chimney widened and grew higher,
Became a steeple with a spire.

The kettle to the top was hoist,
And there stood fastened to a joist;
Doomed ever in suspense to dwell,
'Tis now no kettle, but a bell.
A wooden jack which had almost
Lost by disuse the art to roast,
A sudden alteration feels,
Increased by new intestine wheels;
The jack and chimney to a steeple grown,
The jack would not be left alone;
But up against the steeple reared,
Became a clock, and still adhered.
The groaning chair began to crawl,
Like a huge snail, along the wall;
There stuck aloft in public view,
And with small change a pulpit grew.
The cottage, by such feats as these,
Grown to a church by just degrees.
The hermits then desired the host
To ask for what he fancied most.
Philemon, having paused awhile,
Returned them thanks in homely style;
"I'm old, and fain would live at ease;
Make me the parson, if you please."

Thus happy in their change of life
Were several years this man and wife.
When on a day which proved their last,
Discoursing on old stories past,
They went by chance, amidst their talk,
To the churchyard to take a walk;
When Baucis hastily cried out,
"My dear, I see your forehead sprout!"
"But yes! Methinks I feel it true;
And really yours is budding too.
Nay,--now I cannot stir my foot;
It feels as if 'twere taking root."
Description would but tire my muse;
In short, they both were turned to yews.

E. Bibliography for Supplementary Student Reading

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A CURRICULUM FOR ENGLISH

Student Packet

RELIGIOUS STORY: PART II

HEBREW LITERATURE

Grade 7

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Experimental Materials
Nebraska Curriculum Development Center

RELIGIOUS STORY: PART II

HEBREW LITERATURE:
The Contribution of Ancient Hebrew Narrative to Later Western Literature

CORE TEXTS: The Old Testament (family approved version)
other core materials (selections from The Canterbury Tales, Piers the Plowman, etc.) included in the Student Packet.

SUPPLEMENTARY TEXTS: William Blake, "The Lamb"
These poems are included in the Student and Teacher Packets. Other supplementary reading may be assigned.

OVERVIEW:

This section of the unit is designed to acquaint you with the literary importance and value of the Old Testament narratives of Abraham and Isaac; Jacob and Joseph; Moses; Joshua at Jericho; Samson; Ruth; David and Goliath; and David and Jonathan. The literature of our civilization owes an enormous debt to that of the ancient Greek and Hebrew civilizations. In order to understand English literature it is necessary to have some grasp of the influences it has received from these two great cultures of the past. The packet contains reading and discussion questions about each of the narratives; references to related literature; brief classical comparisons; literary selections from our own culture which illustrate its use of the themes of the narratives; writing and composition assignments; and supplementary poems for analysis. Also, for your convenience, a brief glossary and two charts, one of the line of descent from Abraham and one of Abraham's journeys, are included. In addition to the other two sections of the unit on religious stories, "Classical Myth" and "American Indian Myth," this material is related to your work on the making and meaning of stories. You will find it useful in relation to many other units in the future.

I. Old Testament Narratives

A. Abraham and Isaac

Source:

Biblical Chapters—Genesis 12-22

The Pocket Bible--The Story of Abraham, pp. 14-23

Study Questions

1. Abram left the land of the Chaldees with his father to go to ________.
2. Why did Abram leave his kindred?
3. To what land did Abram go when he was seventy-five-years old? What lands did he journey through?
4. Why did Abram ask Sara to pretend that she was his sister?

5. Why does Hagar return to Sarah and Abraham's household?

6. Why is Abram's name changed to Abraham and Sara's to Sarah?

7. What is God's promise to Abraham?

8. Were the cities of Sodom and Gomorrah destroyed because they were wicked? Why was Lot's wife changed to a pillar of salt?

9. Why does Abraham prepare to sacrifice his only son, Isaac?

Discussion Questions

1. What kind of God is Abraham's God? What does he expect of Abraham?

2. What seems to be most important to these early people where God is concerned? Look at study questions 2, 5, 6, and 9 for help in answering.

3. With study questions 1 and 7 in mind, why is Abraham referred to as the "father of the Hebrew nation"?

4. What do you think the wickedness of Sodom and Gomorrah might have been? Think especially of what happened to Lot's wife as you answer this question.

5. What kind of life did Abraham and his wife have? If they journeyed from place to place, what kind of homes did they have? What did they do for a living?

B. Jacob and Joseph

Source:

Biblical Chapters—Genesis 25:27-50 (Suggested cuts: Chapters 36, 37,
and 46:8-28)

The Pocket Bible--pp. 24-44

Study Questions

Jacob

1. Why did Esau sell Jacob his birthright?

2. How does Jacob trick his father into thinking he is really his brother?

3. Since Esau sold his birthright to his younger brother Jacob, what happened to him? What was his relationship with Jacob? Isaac tells Jacob of his fate. What is this fate?

4. Why does Jacob flee to Haran?

5. While in Haran, At Laban's, Jacob is also tricked. What is the nature of this deception?

6. Jacob leaves the household of Laban. As he is returning he has a kind of dream. What does he learn from this dream? Why does Jacob call the place of the dream Peniel?

7. When Jacob left Laban's, was he a wealthy man? How did he manage to leave Laban's?

8. Jacob and Rachael had one son before leaving Laban's. What was his name?

Joseph

1. Why did Joseph's brothers hate him? What did Jacob think of Joseph?
2. Why do his brothers call Joseph a dreamer?
3. What did Joseph's dream mean to his brothers?
4. What do the brothers tell their father has happened to Joseph?
5. What had the brothers actually done with Joseph?
6. What happened to Joseph in Egypt?
7. Why did Pharaoh release Joseph from prison?
8. What does Joseph tell Pharaoh about his dream?
9. How did it happen that there was food to eat in Egypt during the time that Joseph's brothers had a famine in their land?
10. Does Joseph's early dream about his brothers being beneath him come true?
11. Why does Joseph ask that the brothers return with Benjamin before he allows them all to return to their father?
12. When Jacob is dying, he speaks of his sons. What does he say concerning Joseph? What does he say about the descendants of Judah?
13. In what country did Jacob die? How did he get there?

Discussion Questions

1. What kind of man does Jacob seem to be?
2. What is his son Joseph like? What kind of person is he as a young boy? What is he like as a man?
3. What does God mean to Jacob? Is he a god that expects obedience, similar to the god of Abraham?

4. How do we know that God is important to Joseph?

5. How does Joseph's life differ from that of his brother's? What does Joseph do? How does he live in Egypt? How do his brothers and his father Jacob live?

6. Thinking of both the Abraham story and the Jacob-Joseph story, of what importance is the family? How is the father regarded? How do his sons feel about the father? What kind of society is this?

7. What are some of the details given in this story? Do we know how the characters look? Do we know more about how they act and what happens to them? Are there descriptions of places? Are different places mentioned?

Related Literature

1. Thomas Mann's Joseph Cycle, to be described by the teacher.
2. "Jacob's Ladder," Negro spiritual

JACOB'S LADDER

We are climin' Jacob's Ladder,
We are climin' Jacob's Ladder,
We are climin' Jacob's Ladder,
Soldiers of de cross.

Every roun' goes higher, higher
etc.

If you love him, why not serve him,
etc.

Rise, shine, give God glory, etc.

Classical Comparison

1. Compare Joseph and Odysseus as wanderers and "saviors of their people.

2. Compare the relationship between Odysseus and Laertes and with that which exists between Joseph and Jacob. Compare particularly the scenes in which the two fathers are reconciled with their sons.

C. Moses

Source:
Biblical Chapters—Exodus 2-21
The Pocket Bible—The Exodus, pp. 45-62

Study Questions

1. What was the reason for the baby (Moses) being placed in the river? Why were all Hebrew children supposed to be killed?

2. Why did Moses leave the house of Pharaoh?

3. What is the covenant referred to (Exodus 2:24 or TPB p. 47) "God remembered his covenant with Abraham, Isaac and Jacob"?

4. Why are the burning bush and the rod which turns into a snake needed when Moses meets God?

5. What is Moses commanded to do?

6. Who is Aaron, and what does he have to do with Moses?

7. What is the purpose of Aaron's casting down the rod before Pharaoh?

8. The first plague is that of all the rivers and waters turning to blood so that the fish died. What was the final plague, and how did the Hebrew people escape the plague?

9. How do the Hebrews manage to escape from their Egyptian captors?

10. Why are the people forbidden to touch the mountain (Mt. Sinai)? What does Moses' God expect of the Hebrew people?

11. Why does Moses go up into the mountain?

12. Is the result of the journey to and the stay at the mountain important to the Hebrew people? Why?

Related Literature

1. Negro spiritual, "Go down, Moses"
2. William Faulkner, Go Down, Moses, a collection of short stories to be described by the teacher: the stories concern the bondage and "liberation" of the Negro people.

GO DOWN MOSES

Go down, Moses
'Way down in Egypt land,
Tell ole Pharaoh,
To let my people go.

When Israel was in Egypt's land:
Let my people go,
Oppressed so hard they could not stand,
Let my people go.

"Thus spoke the Lord" bold Moses said;
Let my people go,
If not I'll smite your first born dead,
Let my people go.

Some major English works dealing with the Moses story are analogues to it:

3. The Old English Exodus.
4. The Moses plays in the Mediaeval craft cycles.
5. Leon Uris, Exodus

Classical Comparisons

Compare Moses as lawgiver with Hercules as lawgiver.

D. Joshua at Jericho

Source:
Biblical Chapter --Joshua 6
The Pocket Bible--pp. 74-78

Study Questions

1. The Lord explained to Joshua what was to take place. What provisions did Joshua make to make sure this takes place?

2. Describe how Joshua's forces proceeded around the city.

3. From the reading of this story what do you learn of waging war in these times of Hebrew history?

Creative Writing Assignments

1. Describe Joshua's army as it might have looked on its march around the walls of Jericho.

2. Write a conversation which might have taken place between two Canaanites within the walls of Jericho as they saw the Israelites march around the city. Would they have been frightened, puzzled, awed, surprised? Show their feelings in their conversations.

Vocabulary

valor ark kindred

Related Literature

Rhythmic and emotional Negro spirituals are most often based upon characters and stories from the Bible, showing a colorful imagination and a simple faith. Many slaves thought of themselves as modern children of Israel and looked for a black Moses to deliver them from their bondage. Such a spiritual is "Joshua Fit de Battle ob Jerico."

JOSHUA FIT DE BATTLE OB JERICO

Joshua fit de battle ob Jerico, Jerico, Jerico,
Joshua fit de battle ob Jerico
An' de walls come tumblin' down.

You may talk about yo' king ob Gideon,
You may talk about yo' man ob Saul,
Dere's none like good ole Joshua,
At de battle ob Jerico.

Up to do walls ob Jerico
He marched with spear in han'
"Go blow dem ram horns" Joshua cried,
"Kase de battle am in my han'."

Den de lam' ram sheep horns begin to blow,
Trumpets begin to soun',
Joshua commanded de chillen to shout,
An' de walls come tumblin' down!

Classical Comparison

Compare Joshua as commander with Achilles as captain. Compare Joshua's seige with the seige of Troy.

E. Samson

Source:
Biblical Chapters—Judges 14-16
The Pocket Bible—pp. 89-97

Study Questions

1. How has prophecy of the Lord or of his angels played an important part in the Old Testament stories you have read so far?

2. Samson's parents were childless for a long period of time before he was born. Do you think Samson turned out to be a reward or a disappointment as a son?

3. How did Samson come by his tremendous physical powers?

4. Did he have mental powers equal to his physical powers?

5. Compare Samson to the Greek heroes you have read about.

Writing Assignments

1. Compare the leader Samson to the leader Joshua.
2. Compare Samson to Hercules.
3. Describe Samson's various talents.

Vocabulary:

entice

Related Literature

In Canterbury Tales Geoffrey Chaucer (1340-1400) introduced a company of some thirty pilgrims. Each person was to tell two stories to while away the time on the journey. "The Monk's Tale" includes a paraphrase of the Samson story. The translation below is by J. U. Nicholson

SAMSON

F. Ruth

Source:

The Book of Ruth
The Pocket Bible, 296-303

Study Questions

1. What circumstances prompted Naomi and her family to leave their home?
2. What kind of a life did Elimelach and Naomi make for themselves in their new home in Moab?
3. What were the reasons for Naomi returning to her homeland after the deaths of her husband and sons?
4. Do you blame Orpah for staying in Moab?
5. Compare Orpah and Ruth.
6. What kind of a homecoming did Naomi and Ruth receive in Bethlehem?
7. Boaz explains to Ruth why he has been generous in his treatment of her. What does that tell you about Boaz? What does that tell you about Ruth?
8. Describe the method of making legal transactions during this period of Hebrew history.
9. In this story you find respect for elders and kindness to foreigners. Explain.
10. Describe strengths of character that Ruth possessed. Give examples.

Writing Assignment

1. Compare Orpah and Ruth.

Vocabulary

sheaves
winnow

parched grain
glean

recompense

Related Literature

ODE TO A NIGHTINGALE
by
John Keats

(Stanza 7)
Thou wast not born for death, immortal Bird! (i.e. the nightingale)
No hungry generations tread thee down;
The voice I hear this passing night was heard
In ancient days by emperor and clown;
Perhaps the selfsame song that found a path
Through the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn;
The same that oftimes hath
Charmed magic casements, opening on the foam
Of perilous seas, in faery lands forlorn.

Classical comparison

The story of Medea gives a Greek account of the alien woman who comes into a closed culture. Compare and contrast the acceptances given Ruth and Medea; what possibly does this tell you about the attitudes of the two cultures toward aliens and the question of intermarriage?

G. David and Goliath

Source
Biblical Chapter--I Samuel 17
The Pocket Bible--pp. 109-112

Some Bible scholars believe that one important function of the Ruth story is to provide the lineage for David (note the final verse in the Book of Ruth).

Study Questions

1. Set the stage for the David and Goliath struggle. Who are the two? Where are they?
2. Why do you think a young, inexperienced boy would take on such a strong opponent?
3. What other stories of weak fighting strong, inexperienced fighting experienced do you know? Why is this a popular motif for a story? Is the story of David and Goliath typical of these stories?
4. How does the author build up suspense in telling the fight incident?

Writing Assignment

1. Write a descriptive paragraph about Goliath as he was outfitted for battle. Compare this to a descriptive paragraph about David as he might have appeared going into battle.

Vocabulary

cubits
shekels
greaves
ephah

Related Literature

1. John Dryden, Absalom and Achitophel
2. William Faulkner, Absalom, Absalom
3. Christopher Fry, A Sleep of Prisoners

LITTLE DAVID PLAY ON YO' HARP

Little David play on yo' harp, Hallelu, hallelu,
Little David play on yo' harp, Hallelu
Little David play on yo' harp, Hallelu, hallelu,
Little David play on yo' harp, Hallelu.

Little David was a shepherd boy,
He kill'd Golia' an' shouted fo' joy,
Little David play on yo' harp, Hallelu, hallelu,
Little David play on yo' harp, Hallelu.

Joshua was de son of Nun,
He never would quit till his work was done.
Little David play on yo' harp, Hallelu, hallelu,
Little David play on yo' harp, Hallelu.

Classical Comparisons

1. David and Goliath; compare the fight of Achilles and Hector. What does each tell about the military tactics of the two peoples?

2. David and Jonathan; compare the story of Nesies and Euryalus in the Aeneid. The teacher will have to summarize this. Also, compare the friendship of Achilles and Patroclus from Trojan War.

3. David and Absalom; compare the story of Apollo and Phaeton. Compare the two pictures of rebellious sons.

H. David and Jonathan

Source:
Biblical Chapters--I Samuel 18-20
The Pocket Bible--pp. 112-114

Study Questions

1. Can you figure out what kind of person King Saul is? Why does he react to David the way he does? Is this normal behavior for a king? Do you know of other kings who have displayed such jealousy and distrust?

2. What evidence do you have that Jonathan and David are true friends?

3. Do you feel that David got the "short end of the stick" from King Saul? Why?

Vocabulary:

comely
stripling

timbrels
lyre

II. General Discussion Questions

Discuss the difference between the Greek and Hebrew pictures of one of the following:

1. God
2. The moral law
3. The nature of the hero; the pattern of his life

4. The meaning of family life
5. The meaning of the clan, the tribe, the nation
6. Fathers and sons
7. The relationship between the Greeks and barbarians; between Jews and Gentiles.

III. A Comparison of Passages from Different Versions

Bishops' Bible, Psalm 23: God is my shepherd, therefore I can lack nothing: he will cause me to repose myself in pastures full of grass, and he will lead me unto calm waters.

Douay, Psalm 22: The Lord ruleth me: and I shall want nothing. He hath set me in a place of pasture. He hath brought me up, on the water of refreshment.

King James, Psalm 23: The Lord is my shepherd, I shall not want: he maketh me to lie down in green pastures; he leadeth me beside the still waters.

Coverdale, Isaiah 2:4: So that they shall break their swords and spears to make scythes, sickles, and saws thereof. From that time forth shall not one people lift up weapon against another, neither shall they learn to fight from thenceforth.

Geneva, Isaiah 2:4: They shall break their swords also into mattocks, and their spears into scythes; nation shall not lift up a sword against nation, neither shall they learn to fight any more.

Bishop's, Isaiah 2:4: They shall break their swords into mattocks, and their spears to make scythes: And one people shall not lift up a weapon against another, neither shall they learn to fight from thenceforth.

Douay, Isaias 2:4: And he shall judge the Gentiles, and rebuke many people: and they shall turn their swords into ploughshares, and their spears into sickles: nation shall not lift up sword against nation, neither shall they be exercised any more to war.

King James, Isaiah 2:4: They shall beat their swords into plowshares, and their spears into pruning hooks; nation shall not lift up sword against nation, neither shall they learn war any more.

IV. Examples for Model Writing

Now it came to pass in the days when the judges ruled, that there was a famine in the land. And a certain man of Bethlehem-Judah went to sojourn in the country of Joab, he, and his wife, and his two sons. (The Book of Ruth, 1:1)

And it came to pass, when he had made an end of speaking unto Saul, that the soul of Jonathan was knit with the soul of David, and Jonathan loved him

As his own soul. And Saul took him that day, and would let him go no more home to his father's house. Then Jonathan and David made a covenant, because he loved him as his own soul. And Jonathan stripped himself of the robe that was upon him, and gave it to David, and his garments, even to his sword, and to his bow, and to his girdle. (I Samuel, 18:1-4)

V. Well Known Phrases with Biblical Origins

Gall and wormwood
a thron in the flesh
a millstone about the neck
by the skin of our teeth
by the sweat of our faces
strain at gnats and swallow camels
the spirit is willing but the flesh is weak
a soft answer turneth away wrath
the salt of the earth
apples of gold in silver pictures
better a dinner of herbs where love is than a stalled ox and hatred therewith

VI. Literary Selections

ABRAHAM AND ISAAC

From 1375 to 1577, approximately, Mystery Plays were the drama for all strata of Englishmen. Twenty-five pageants were included in the Mystery Plays given in Chester. Each pageant was mounted upon a two-storied vehicle, the action taking place on the top story, the actors using the bottom level for properties and preparations. The Mystery Plays were religious dramas presented for medieval people. A delicate simplicty and artistry of the plays remain for the present day reader.

HAGAR'S LAST NIGHT AT ABRAHAM'S

by

Sarah Zweig Betsky

ABRAHAM (FAITH) AND MOSES (HOPE)

by

William Langland

VII. Supplementary Poems for Analysis

THE LAMB

by

William Blake

   Little Lamb, who made thee?
   Dost thou know who made thee?
Gave thee life, and bid thee feed
By the stream and o'er the mead,
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
   Little Lamb, who made thee?
   Dost thou know who made thee?

   Little Lamb, I'll tell thee,
   Little Lamb, I'll tell thee:
He is called by thy name,
For he calls himself a lamb.
He is meek, and he is mild;
He became a little child.
I a child, and thou a lamb,
We are called by his name.
   Little Lamb, God bless thee!
   Little Lamb, God bless thee!

VIII. Composition Assignments

1. Take one poem or story and show how a knowledge of an Old Testament narrative helps one to understand it.

2. Take one Hebrew narrative and compare it with one classical narrative which possesses some similarities to it.

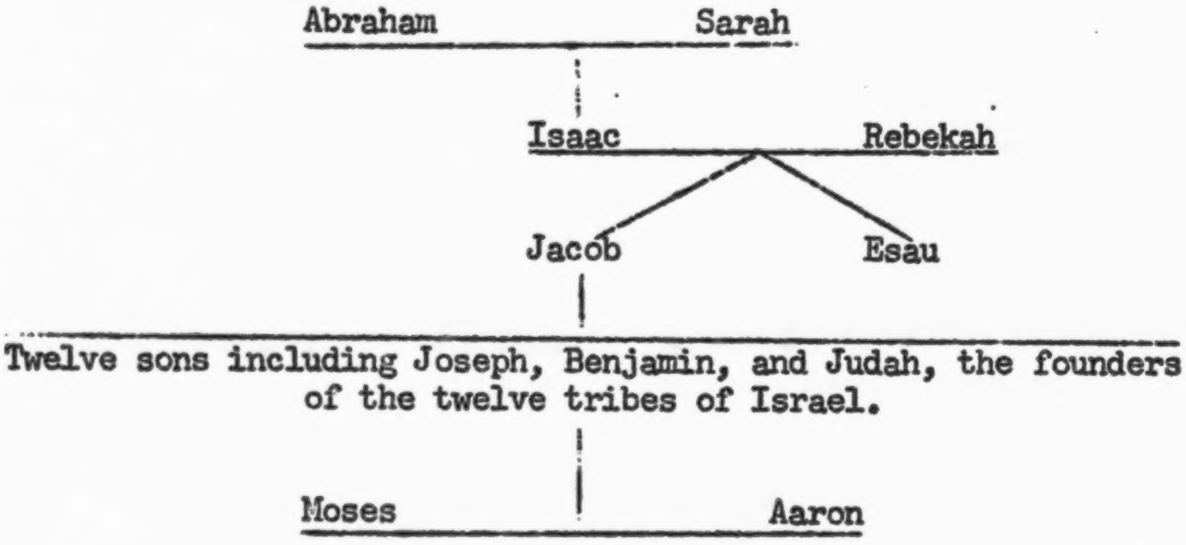
3. Discuss the use of detail in one Biblical narrative and one classical narrative.

4. Write an incident in your own life, using a Biblical style.

5. Take one character from a Hebrew narrative and show how that person might act in our modern world. Create a situation in which this person will show the same traits he or she displayed in the Biblical story.

IX. Charts

A. Line of Descent from Abraham to the Exodus.


Abraham
Sarah
Isaac
Rebekah
Jacob
Esau
Twelve sons including Joseph, Benjamin, and Judah, the founders of the twelve tribes of Israel.
Moses
Aaron

B. The Journeys of Abraham

From Ur of Chaldees
to
Haran
to
Canaan
to
Egypt
to
Negeb
to
Bethel
to
Oaks at Mamre
(Canaan)

Famine caused them to leave (Canaan to Egypt)

Canaan: Shechem, Oak of Moreh
Mountain=Bethel

Bethel to Oaks at Mamre:
Lot and Abraham separate.
Lot goes to the Jordan Valley.
Abraham remains in Canaan.

X. Glossary

Apocrypha: those books of the old Testament which are not included in some translations, hence are not a part of the Old Testament Canon.

Authorized Version: 1611, important English version of the Bible. The King James version.

Canon: generally defined as the collection of books in the Old and New Testaments, in opposition to those which are omitted in some translations.

Douay Version: translation of the Vulgate into English.

manna: modern historians tell us this may have been sugary sap of the tamarisk tree, which dripping to earth during heat of the day, solidified at night. Today this is used by Arabs as a relish for bread; it is called mun.

plague: malignant epidemic from natural or physical sources.

Scribe: one who copied literary work, usually a careful reader and writer.

Septuagint: Greek version of Old Testament, Third Century, B. C.

Vulgate: important translation of the Bible from Hebrew into Latin by St. Jerome, Fourth Century, A. D.

A CURRICULUM FOR ENGLISH

Student Packet

RELIGIOUS STORY: III
AMERICAN INDIAN MYTH

Grade 7

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Experimental Materials
Nebraska Curriculum Development Center

MYTH, PART III:

AMERICAN INDIAN MYTH

Grade 7

CORE TEXTS: None. Materials are included in the Student Packet.

SUPPLEMENTARY TEXTS: None. Additional reading may be assigned by the teacher.

OVERVIEW:

The subject of this unit of work is the folklore of some of the American Indians. You will find, as you read these tales and stories, the entertainment for which they were composed, and you will find that these stories have a resemblance to those of the Greeks and Hebrews. The literature reflects something of the values, the lives and the spirit of the people who created it. Notice as you read the tales that they are concerned with questions which men face in every age, although the solutions to the problems are uniquely those of the Indians.

I. About American Indian Myth

The first people on our continent, the American Indians, were great story tellers. Since they had no written records, men who could remember and recount the tales of their fathers were encouraged to do so. Today we have written versions of many of the stories, which were often translated and copied down by travelers in the early days of the American frontier. In these stories one can still find the charm and delight which they must have had for their early listeners, grouped around the council fires under the vast prairie night or in the teepee or lodge of the chief or medicine man. The Indian listeners also seemed to believe the stories were a factual record of the beginnings of their race or tribe or of the physical universe which they saw around them. While we can no longer accept the tales as factual accounts or histories, we can admire the imagination which devised them. We can, by reading carefully, see that the Indian faced many of the same problems as we do, and we can make intelligent guesses concerning the elements in the Indian's environment which raised these problems. Following each of the ancient legends are questions and brief vocabulary lists to help you in your study and reading.

II. Myths of the Creation

SKY WOMAN[1]

(All but a few of the Indian tribes of North America had a myth cycle that explained for them how the world was created and how the rivers, lakes and mountains were formed. With little difference in detail the same myth of creation prevailed among the Iroquois of New York State, the Algonquins, and the other eastern tribes.)

In the beginning all mankind lived in a heavenly paradise. The earth did not then exist, but below paradise stretched a watery expanse which was inhabited by water birds and animals. In the watery world all was darkness because the sun did not exist. Heaven, however, was lighted by beautiful blossoms on the Tree of Light which grew before the lodge of the Chief of Heaven.

Following the instructions of a dream the Chief had taken a beautiful young woman for his wife. When the woman inhaled the chief's breath she became pregnant. But the Chief was unaware of the miraculous nature of this event and he became very jealous. In another dream he was told to tear the Tree of Light from the floor of Heaven. When the Chief saw his wife peering into the gaping hole left from the removal of the Tree of Light, he was overcome with jealous rage and he pushed her through. In his anger he threw everything he could get his hands on into the hole--corn, deer, wolves, bears, tobacco, squash, beaver, and many other things that would later grow and inhabit the lower world. The woman and all these things fell from the celestial paradise into the watery expanse.

As the world had not yet come into existence the poor woman continued to fall; there was nothing to stop her fall. Sky Woman, as she came to be known, was seen falling through space by numerous creatures that already lived in the great ocean and they decided to help her. While the waterfowl spread out their wings and grouped together to catch her, the water animals attempt to form a landing place. The Great Snapping Turtle came to the surface of the ocean and on his back the other animals deposited earth brought from the bottom of the sea. Then the turtle shell, covered with earth, began to grow into an island.

Sky Woman was gradually carried down and gently placed on the newly formed island by the birds. She walked about on the island and taking up handfuls of earth, flung them out into the sea. From these other islands sprang up and grew large and the horizons moved out beyond human vision. Then the other things that the Chief had thrown out of heaven landed on the newly created earth. There they flourished and propagated. This was the way the earth came into being and Sky Woman became the Great Earth Mother.

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1. The version given here is by Mary Weddle, University of Nebraska.

Study Questions

1. Name some aspects of nature which affected the Indians, but which have been foreign to the Greeks and Hebrews.
2. How is the Sky Woman forced to leave paradise?
3. What very human characteristic do we find in the Chief of Heaven?
4. Name some similarities between this story and some you may have heard or read from The Bible.
5. Suggest other names which might be used for the "Sky Woman."
6. The theme of a story is the main idea while the plot of the story is the problem solved. What do you feel is the theme of this story?

Vocabulary

cycle
created
prevailed
celestial
expanse
miraculous
ultimately
terrestial
existence
propagated

EVIL-MINDED AND GOOD-MINDED[1]

(Men have created many myths to explain the existence of evil. The Senecas of the Iroquois tribe believed that the good things of the earth had been flawed by the evil-minded one of a pair of twins.)

On the newly created Earth Sky Woman gave birth to a daughter. When the daughter reached womanhood she was courted by various beings who had assumed the shape of man. On the advise of her mother the daughter rejected all suitors until a young man of the race of the Great Turtle came to seek her hand. With him he brought two arrows, one of which was tipped with flint. When the young woman lay down he placed the two arrows in the wall just above her, and went away saying he would come back on the following day. When he returned he took the arrows and left saying he would not return again.

In time the young woman gave birth to twins. She was surprised to hear them talking just before their birth. While one was born normally the other sprang from her armpit and this caused her death. Sky Woman became very angry when she heard of the death of her daughter and she asked the twins which one was responsible. Evil-minded accused his brother, Good-minded. In anger Sky Woman laid hold of Good-minded, but instead of dying he began to grow and soon developed into a man.

After reaching manhood Good-minded set out to see the world. During his wanderings he found his father who was the West Wind. His father taught him many things--how to build a lodge, how to start a fire, how to plant and take care of various plants, and he gave him seeds of corn, beans, squash, and tobacco. Good-minded was warned by his father of his brother Evil-minded's jealousy and that he would attempt to spoil all good things that Good-minded would create or cause to grow. Good-minded learned that Evil-minded would try to make all kinds of trouble in the future.

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[1] The version here is by Mary Weddle, University of Nebraska.

Then Good-minded returned to his home. There he set to work making all good things in preparation for the man he was to create. He created all streams with double current for ease in traveling, but Evil-minded spoiled them by causing ripples and falls. Good-minded created all sorts of fruits and plants and various kinds of animals and birds. He made fishes for the streams, but Evil-minded added many small bones to the fish to do mischief to man who was to be created.

When her daughter had died Sky Woman had buried her in a shallow grave. From the young woman's head the tobacco plant grew, corn grew from her breast, from her abdomen came the squash, from her fingers the beans, and from her toes the potatoes. Good-minded sat and watched them grow and Sky Woman made soup from the corn.

Both Evil-minded and Sky Woman had tried to thwart the good things that Good-minded did. When their efforts failed Sky Woman challenged Good-minded to a Game of Bowl and Counters to decide who would rule the world and all that was in it. When the time for the game came Sky Woman arrived with her bowl and peachstones. But good-minded refused to use them as she had power over them and could thereby affect the outcome. He called upon the Chickadees to help him win. Good-minded took six of the Chickadees and used the tops of their heads as counters, and told them to use all their power for the sake of all that is good in the world. Sky Woman made the first shake and she did not score. Then Good-minded took the bowl. After he had called on all that he had created to aid him, he made his throw. Good-minded scored and thus saved the world from the evil rule of Sky Woman and Evil-minded. To this day in the Midwinter Ceremony and the Green Corn Ceremony a Great Gambling Game of Peachstones and Bowl is held in memory of the great struggle between Good-minded and Sky Woman.

Study Questions

1. Notice how closely this story is linked to the first story which we studied. What animal which is important to the first story is again mentioned in this story?

2. Name the specific creations of Good-minded which Evil-minded spoiled.

3. Explain how Evil-minded might have created the ripples and falls.

4. Tell some present examples in which evil spoils the good which man has created.

5. Describe how you think the game of Bowl and Counters was played.

6. The ultimate triumph of good over evil is illustrated in the Greek and Hebrew stories. Name the stories which you can recall that show this.

7. Do you know any other stories of any period or fairy tales which show this same theme? If so, list them on your paper.

Vocabulary

flawed
attained

assumed
challenged

specific
reject

III. Legends of Nature

RAVEN'S DEED

(In North American Indian mythology the Raven is sometimes a clever rogue or trickster, sometimes a hero, sometimes a creator or magician. The story of how Raven, who was known as Giant, gave the world light is from an Indian account reported by the anthropologist Franz Boas.)

When the world was young, there was always darkness. Although Giant, wearing his raven skin, flew about scattering salmon and trout roe in the streams and fruit berries over the land he often prayed, "Let every river and creek have all kinds of fish. Let every mountain, hill, valley, plain, the whole land, be full of fruits," but to no avail. There was no light by which to find food. Even at night when the stars came out they spread little light.

Giant thought of heaven, whence he had come, and how light it was there and he determined to bring down the light and give it to the world. Clad in his raven skin, he flew upward one morning and finally found a hole in the sky. He soared through it and found himself inside the sky.

He took off his raven skin and presently came to a spring which was near the house of the Chief of Heaven. There he sat down and waited.

Soon the chief's daughter came out, carrying a small bucket in which she was about to fetch water. She went down to the big springs in front of her father's house. When Giant saw her coming along, he transformed himself into the leaf of a cedar and floated on the water. The chief's daughter dipped it up in her bucket and drank the leaf with the water. After a short time she was with child, and soon gave birth to a boy. Then the Chief of Heaven and the Chieftainess were very glad. In almost no time the boy began to grow up and creep about. They washed him often, and the chief smoothed and cleaned the floor of the house.

But then one day the boy began to cry, "Hama, Hama!" He cried all the time and the great chief was troubled, and called in some of his slaves to carry the boy about. The slaves carried him all night, but still he would not sleep and kept on crying, "Hama, Hama!" Therefore the chief invited all his wise men, and asked their help, for he did not know what the boy wanted or why he was crying.

The boy was crying for a box that hung in the chief's house. This was the box in which daylight was kept and its name was Ma. The boy was Giant reborn, and he had known of the Ma before he originally descended to the earth. Finally one of the wise men correctly interpreted the meaning of the boy's cry of "Hama, Hama," and he said to the chief, "He is crying for the Ma. Why do you not give it to him?"

Therefore the chief ordered the box taken down. It was put by the fire and the boy sat down near it and ceased crying. Then he rolled the Ma about inside the house. He did so for four days. Sometimes he would carry it to the door. The great chief soon got so used to seeing the boy with the Ma that he quite forgot it.

Then the boy took up the Ma, put it on his shoulders, and ran out of the house with it. Someone saw him and shouted, "Giant is running away with the Ma!" and the hosts of heaven pursued him. But they could not catch Giant, who, when he came to the hole of the Sky, put on the skin of the raven and flew down, carrying light and warmth to our world.

Study Questions

1. List the different steps to gaining entrance to heaven.

2. Why do you think that Giant is said to be a raven rather than a goose or some other bird?

3. Point out the inconsistency in the way in which Giant enters heaven. Then find the inconsistency in the manner in which Giant steals the Ma. Do you think that these inconsistencies troubled the Indians who heard and told this tale? Give a reason for your answer.

Vocabulary

hosts
inconsitency
originally
anthropologist
avail
interpreted
descended

HOW FIRE CAME TO THE EARTH

(The Cherokees who inhabited the southeastern quadrant of the North American continent are famous for their many fine animal stories. Since fire is one of the vital elements in the life of any primitive people, it is no wonder that the Cherokee imagination should have constructed a lively animal legend about its first discovery.)

In the beginning before there was man and for many generations, the earth was a cold place. The animals and birds and other beings needed all their fur and feathers to keep warm and the thunder gods, looking down on the frigid, dismal earth, felt sorry for them.

So the gods shot down a lightning bolt and set fire to a hollow sycamore tree on a small island. It flared up like a rocket and all the animals watching were glad for its bright warmth. But how could they bring it from the island to the mainland? They held a council, and all wanted to make the attempt.

First the Raven spoke: "I think I can fly over to the island and bring some of the fire back." So he flew over and dived into the flames--and flew out again fast, burned and frightened. To this day the Raven is singed black.

The little Screech Owl next volunteered and got to the tree safely but when he looked down into the hollow tree, a warm updraft puffed up in his face and nearly burned out his eyes. To this day they are red, and he blinks in strong light. The Hooting Owl and the Big Horned Owl each tried next, but by now the tree was burning so fiercely that the smoke and ashes almost blinded them, and they still wear little ashy rings around their eyes which in all the centuries they have never been able to rub off.

Now the birds gave up.

So the black Racer Snake said he would try, for he had a plan. He swam to the island, crawled cautiously through the grass and found a small hole in the bottom of the tree. He crawled in, hoping to pick up a small piece of the fire. But it was so torturously hot inside the blazing tree that he thrashed about in agony, was badly seared, and only by luck again found the little hole and escaped. Today he is not only black as a coal but he makes sudden darting movements and doubles back on his trail. The great Blacksnake next tried it. He, too, was burned black.

All the animals and snakes and birds were desperate. None dared go near the flaming sycamore, and yet the world was still cold and dismal. Water Spider? She could make it, she thought.

She wove a little bowl and fastened it to her back. She scampered across the water's surface, as she can do, and fished one tiny live coal from the tree.

She put it into the bowl on her back and again returned across the surface of the water, and the animals had fire.

And if you look at a Water Spider today, you will still see on her back the bowl that first brought warmth to the world.

Study Questions

1. List the animals' physical characteristics which are attributed to their attempts to carry the fire to the mainland.

2. Why do you think the author gave success to the spider?

3. Write a paragraph telling why you think fire figured so prominently in many of the early legends.

Vocabulary

prominent
attributed
quadrant
vital

frigid
dismal
singed
cautiously

tortuously
thrashed
seared
desperate

MON-DAW-MIN; OR, THE ORIGIN OF INDIAN CORN

Recorded by
Henry Rowe Schoolcraft

In times past, a poor Indian was living with his wife and children in a beautiful part of the country. He was not only poor, but inexpert in procuring food for his family, and his children were all too young to give him assistance. Although poor, he was a man of a kind and contented disposition. He was always thankful to the Great Spirit for everything he received. The same disposition was inherited by his eldest son, who had now arrived at the proper age to undertake the ceremony of the Ke-ig-uish-im-o-win, or fast, to see what kind of a spirit would be his guide and guardian through life. Wunzh, for that was his name, had been an obedient boy from his infancy, and was of a pensive, thoughtful, and mild disposition, so that he was beloved by the whole family. As soon as the first indications of spring appeared, they built him the customary little lodge at a retired spot, some distance from their own, where he would not be disturbed during this solemn rite. In the meantime he prepared himself, and immediately went into it, and commenced his fast. The first few days, he amused himself in the morning by walking in the woods and over the mountains, examining the early plants and flowers, and in this way prepared himself to enjoy his sleep, and at the same time, stored his mind with pleasant ideas for his dreams. While he rambled through the woods, he felt a strong desire to know how the plants, herbs, and berries grew without any aid from man, and why it was that some species were good to eat, and others possessed medicinal or poisonous juices. He recalled these thoughts to mind after he became too languid to walk about and had confined himself strictly to the lodge; he wished he could dream of something that would prove a benefit to his father and family, and to all others. "True," he thought, "the Great Spirit made all things, and it is to him that we owe our lives. But could he not make it easier for us to get our food, than by hunting animals and taking fish? I must try to find out this in my visions."

On the third day he became weak and faint, and kept his bed. He fancied, while thus lying, that he saw a handsome young man coming down from the sky and advancing towards him. He was richly and gaily dressed, having on a great many garments of green and yellow colors, but differing in their deeper or lighter shades. He had a plume of waving feathers on his head, and all his motions were graceful.

"I am sent to you, my friend," said the celestial visitor, "by that Great Spirit who made all things in the sky and on the earth. He has seen and knows your motives in fasting. He sees that it is from a kind and benevolent wish to do good to your people, and to procure a benefit for them, and that you do not seek for strength in war or the praise of warriors. I am sent to instruct you, and show you how you can do your kindred good." He then told the young man to arise, and prepare to wrestle with him, as it was only by this means that he could hope to succeed in his wishes. Wunzh knew he was weak from fasting, but he felt his courage rising in his heart, and immediately got up, determined to die rather than fail. He commenced the trial, and after a protracted effort, was almost exhausted, when the beautiful stranger said, "My friend, it is enough for once; I will come again to try you." Smiling on him, he ascended in the air in the same direction from which he came. The next day the celestial visitor reappeared at the same hour and renewed the trial. Wunzh felt that his strength was even less than the day before, but the courage of his mind seemed to increase in proportion as his body became weaker. Seeing this, the stranger again spoke to him in the same words he used before, adding, "Tomorrow will be your last trial. Be strong, my friend, for this is the only way you can overcome me, and obtain the boon you seek." On the third day he again appeared at the same time and renewed the struggle. The poor youth was very faint in body, but grew stronger in mind at every contest, and was determined to prevail or perish in the attempt. He exerted his utmost powers, and after the contest had been continued the usual time, the stranger ceased his efforts and declared himself conquered. For the first time he entered the lodge, and sitting down beside the youth, he began to deliver his instructions to him, telling him in what manner he should proceed to take advantage of his victory.

"You have won your desires of the Great Spirit," said the stranger. "You have wrestled manfully. Tomorrow will be the seventh day of your fasting. Your father will give you food to strengthen you, and as it is the last day of trial, you will prevail. I know this, and now tell you what you must do to benefit your family and your tribe. "Tomorrow," he repeated, "I shall meet you and wrestle with you for the last time; and as soon as you have prevailed against me, you will strip off my garments and throw me down, clean the earth of roots and weeds, make it soft, and bury me in the spot. When you have done this, leave my body in the earth, and do not disturb it, but come occasionally to visit the place, to see whether I have come to life, and be careful never to let the grass or weeds grow on my grave. Once a month cover me with fresh earth. If you follow my instructions, you will accomplish your object of doing good to your fellow-creatures by teaching them the knowledge I now teach you." He then shook him by the hand and disappeared.

In the morning the youth's father came with some slight refreshments, saying, "My son, you have fasted long enough. If the Great Spirit will favor you, he will do it now. It is seven days since you have tasted food, and you must not sacrifice your life. The Master of Life does not require that."

"My father," replied the youth, "wait until the sun goes down. I have a particular reason extending my fast to that hour."

"Very well," said the old man, "I shall wait till the hour arrives and you feel inclined to eat."

At the usual hour of the day the sky-visitor returned, and the trial of strength was renewed. Although the youth had not availed himself of his father's offer of food, he felt that new strength had been given to him, and that exertion had renewed his strength and fortified his courage. He grasped his angelic antagonist with super-natural strength, threw him down, took from him his beautiful garments and plume, and finding him dead, immediately buried him on the spot, taking all the precautions he had been told of, and being very confident, at the same time, that his friend would again come to life. He then returned to his father's lodge, and partook sparingly of the meal that had been prepared for him. But he never for a moment forgot the grave of his friend. He carefully visited it throughout the spring, and weeded out the grass, and kept the ground in a soft and pliant state. Very soon he saw the tops of the green plumes coming through the ground; and the more careful he was to obey his instructions in keeping the ground in order, the faster they grew. He was, however, careful to conceal the exploit from his father. Days and weeks had passed in this way. The summer was now drawing towards a close, when one day, after a long absence in hunting, Wunzh invited his father to follow him to the quiet and lonesome spot of his former fast. The lodge had been removed, and the weeds kept from growing on the circle where it stood, but in its place stood a tall and graceful plant, with bright-colored silken hair, surmounted with nodding plumes and stately leaves, and golden clusters on each side. "It is my friend," shouted the lad. "It is the friend of all mankind. It is Mondawmin. We need no longer rely on hunting alone: for, as long as this gift is cherished and taken care of, the ground itself will give us a living." He then pulled an ear. "See, my father," said he, "this is what I fasted for. The Great Spirit has listened to my voice, and sent us something new, and henceforth our people will not alone depend upon the chase or upon the waters."

He then communicated to his father the instructions given him by the stranger. He told him that the broad husks must be torn away, as he had pulled off the garments in his wrestling; and having done this, directed him how the ear must be held before the fire till the outer skin became brown, while all the milk was retained in the grain. The whole family then united in a feast on the newly-grown ears, expressing gratitude to the Merciful Spirit who gave it. So corn came into the world.

Study Questions

1. With what phase of Indian life is this story particularly concerned?
2. What was the chief interest of the Indian boy as he walked through the woods?
3. What do you think would have been your chief interest if you had been in his place?
4. Make a list of the uses of corn in the lives of the Indians.
5. Make a list of the uses of corn in our lives today.
6. What custom is mentioned in the last paragraph of the story which many people still use?

Vocabulary

origin
inexpert
procuring
disposition
inherited
availed
pensive
indications
customary
retired
rite
fortified
species
medicinal
languid
confined
fancied
antagonist
celestial
motives
benevolent
kindred
protracted
pliant
ascended
boon
prevail
exerted
extending
precautions

How Would You Say It?

The story has a number of phrases that are quite different from those we use in our ordinary conversation. Some of these are listed below; try to say each one as you would if you were speaking to a friend.

1. inexpert in procuring food
2. indications of spring
3. knows your motives
4. procure a benefit
5. after a protracted effort
6. obtain the boon you seek
7. determined to prevail or perish
8. as soon as you have prevailed against me
9. careful to conceal the exploit

IV. Myths for Comparison

ISLAND OF THE DEAD

(Indian mythology contains many tales of journeys to other worlds. This story of a trip to the home of the dead, told by the Tachi Tribe of California, also contains the ancient fable of the man who dares death to search the underworld for his beloved.)

A long time ago a woman died. Her husband buried her, but he could not bear the thought of her death. He wanted to get her back. He knew that very soon she would leave the grave and go to the Island of the Dead. So he dug a hole near her grave and stayed there, watching.

On the second night he saw his wife come up out of the ground, brush the earth from her, and start off to the Island of the Dead. He tried to seize her but he could not hold her. She slid through his hands and went on. He followed and attempted many times to hold her, but she always escaped.

Once when he had overtaken her, only to have her slip through his fingers, she turned to him and said, "Why are you following me? I am nothing now. Do you think you can get my body back?"

"I think so."

"I think not. I am going to a different kind of a place now."

The woman then went on, saying nothing further to her husband who continued following her. Soon they arrived at a bridge. On the other side of the bridge was the Island of the Dead. The dead had to pass over this bridge in order to arrive at the island. Sometimes when the island became over-crowded with dead people, the chief would send a little bird to the bridge. As the dead walked along the bridge, the bird would suddenly flutter up beside them, which would frighten and cause many to fall off the bridge into the river. There they turned to fish.

The dead wife passed over the bridge and entered the island. The chief of the island approached her.

"You have a companion?"

"Yes, my husband," she replied.

"Is he coming here?" he asked.

"I do not know," she answered. "He is alive."

Then the chief sent his men to the husband on the other side of the bridge.

"Do you want to come to this country?" they asked.

"Yes," he said.

They replied, "Wait, we will see the chief." So the men went back to their chief.

"He says that he wants to come to this country," they told the chief. "We think he does not tell the truth. He intends to get his wife back."

"Well, let him come across," the chief answered.

He intended to send the bird to frighten the man as he crossed, and so cause him to fall into the river. But the bird was not able to scare the man, and so he soon arrived on the other side and entered the Island of the Dead.

The chief did not want him to stay. He said, "This is a bad country. You should not have come. We have only your wife's soul, and we cannot give her back to you."

But the man stayed on the island for six days and watched the dead people dancing all the time.

Then the chief sent him home saying, "When you arrive home, hide yourself. Then after six days, come out and make a dance."

So the man returned to his parents.

"Make me a small house. In six days I will come out and dance."

But the man was in such a hurry to come out and tell all the people of what he had seen in the Island of the Dead that he came out on the fifth day. He danced all night, telling the people about the island. He told them that even though the little bird who was sent to the bridge did all he could to keep too many people from entering the island, every two days the island became full. Then the chief would gather the people and say to them: "You must swim." The people would stop dancing and bathe. While bathing the little bird would appear and frighten them, causing some to turn to fish and others to ducks. In this way the chief made room for the new dead who were continually coming over the bridge.

Early in the morning the man stopped dancing and went to bathe. There a rattlesnake bit him and he died. So he went back to the Island of the Dead and he is there now. It is through him that we now know about the island where the dead go.

Study Questions

1. What very natural emotion did the man in the story feel at the death of his wife?
2. What was the little bird's job in the story?
3. In what unique way was the problem of having too many people in heaven solved?
4. Do you consider that this story had a happy ending? Explain your answer.

When you have the Indian story of "Island of the Dead" well in mind, read the following selection very carefully. It is not an Indian story nor even an American or English story. Although it is now in English translation, it was originally a Greek story written many years before the birth of Christ. Like the Indian legends, the Greek stories grew and persisted in an oral tradition for many years before they were written down, passing from one story teller to another, from one generation to the next. Thus, like the Indian legends, the myths treated in these verses are the product of an imaginative people who are living in a relatively primitive and often warring culture. Also like the Indian legends, the myths treated in these stories are the imaginative explanations of certain problems man encounters in life, problems such as the fact and nature of death. In short, as you read this modern translation of the old Greek myth, you will see striking similarities between the legends springing from the imaginations of the American Indians and those produced thousands of miles away in Greece by a totally unrelated people.

KINGDOM OF THE DEAD

by

Homer

Study Questions

1. What fact of life does this story explore?
2. What portions of the story are literally true to human experience?
3. Describe the emotions of Ulysses.
4. Write a paragraph comparing this story and "Island of the Dead."

Vocabulary

decrees
emerge
compassion
undisputed
vent
fruitful
yearns
thrice
anguish
lamenting
consumes
hesitant
esteem
teeming

THE TWINS' JOURNEY TO THE SUN

(The Navahos of the southwestern desert tell an elaborate myth of creation, often to the accompaniment of ritual dance. The latter part of their myth features the story of twin boys, demigod adventurers, who travel to their father, the Sun.)

Twin boys were born as a result of the union of the Sun Spirit and Estsanah-tlehay, a beautiful twenty-two year old maiden. Nayenezgani was the elder and Tohbachischin the younger. They played happily together like the other children around the hogan where they lived, but they were visited often by Begochiddy, (the Navaho God of Creation) and Hashje-altye (the talking God), for both gods loved the boys dearly. The lads were strong by the time they were four, and at sixteen they were fully grown. They looked so much alike that nobody could tell one from the other. They also began to be curious about who their father was, but their mother was ashamed to tell them. However, they kept asking and one day, when the Sun was half risen in the sky, she pointed to it and told her twins that the Sun was their father.

The boys had each been given a fine bow and many fine arrows by Etsay-Hasteen, First Man in the First World, and they spent many days hunting. That is what they were doing one day when the god Begochiddy met them and, sitting down to talk, reminded them that the Sun was their father. "You both must go visit him," he told them solemnly. He also gave them gifts to help them on their long journey and certain definite instructions.

The gifts were the Rainbow, which he gave to the older twin; the Ray of Light, which was his gift to the younger, and the Win Spirits. The instructions were these: "When you reach the house of your father, you will be offered many gifts. But you must take only these to bring back to earth: the flint armor, the lightning arrows, the stone knife, big cyclones, large hail and the magic fire stick."

The boys started on their voyage without telling their mother. Nayenezgani mounted the Rainbow. Tohbachischin, the Ray of Light and, as the God of Creation Begochiddy breathed on their strange vehicles, the twins set forth on their long trip to the sun.

After thus flying a time, they returned to earth and walked until they encountered an enormous sand dune they could not cross on foot. They again took to the air and soared over the sandy waste. Thus they alternated, sometimes walking, sometimes flying, for a long time.

They had many adventures. Once when they reached the edge of a big river they found myriad water bugs who asked where they were going. When the twins explained they wanted to cross the river, the water bugs offered to help and, gathering themselves thickly on the surface, enabled the two brothers to stand on them and thus be borne across the stream. Later they encountered a meadow lark who, on learning who they were journeying to visit, warned them that their father was very angry.

"But I will teach you a song that will help you when you meet him," the meadow lark said, and he did, and they continued on.

The Spider Woman leaped out of the ground one day, holding a web in her hand, and invited them into her house. The boys thought the doorway was too small to admit them, so the Spider Woman blew on it, and the doorway became bigger. She blew on it again and it became bigger still and when she had done this four times the boys could walk in. She told them that their father was not a kind man but that she would teach them a song that would keep them from harm. She also gave them an eagle's feather for protection.

They journeyed through Day Break, and the After Glow of Sunset, through Dusk and Darkness, until they went up into the Black Sky and reached the Turquoise House that is the home of their father, the Spirit of the Sun. They found it had four rooms, one east, one west, one south and one north, all of them with many little Suns and bright lights. The sun itself hung on a large hook outside the door. The door was guarded by two Thunderbirds who let the twins pass, as did subsequent guards, a Water Monster, a big snake and a mountain lion.

The twins then encountered the Moon Spirit, and she hid them from their father in a white cloud. Their father, however, overheard them talking, found them in the cloud, and threw them down on great spikes of obsidian set in the floor. They were miraculously uninjured by the spikes, which was the first sign that showed they were his sons.

Then the Spirit of the Sun had them put in the sweat house and had it heated and filled with steam, and repeatedly asked them if they were all right, and they always said they were. This was another sign.

Their father then gave them poisoned pipes to smoke, but because a caterpillar had given them medicine weeds to eat, they smoked the pipes, which the Sun lighted with a little Sun, and suffered no ill effects. The Sun also threw them in a great jar and four times tried to crush them with a big stone, but each time he failed to hurt them. Finally he took them in his arms because he knew, now that they had survived these trials, that they were really his sons.

He had his daughters bathe the twins and dry them with fine corn meal and then corn pollen, and then the Sun and his spirit wife rubbed them with sweet-smelling flowers, and they dined on corn meal mush. Then the twins asked for the weapons and other gifts they had been told to get, explaining how they wanted to use them to kill giants and monsters that oppressed their people. Finally the Sun agreed to give them the presents and even showed them how to wear the armor, shoot the arrows and use the knife, the hail and other things. They also received the magic fire stick.

Finally they were permitted to start home and returned to the earth with the weapons and other blessings for their people.

Vocabulary

demigod
vehicles
encountered

hogan
obsidian
pollen
alternated

myriad
survived
oppressed

Study Questions

1. Give some examples of how the twins were helped along the way.
2. What tests did the sun put the twins through to prove that they were his sons?
3. What reasons did the twins give for wanting the gifts?
4. What do you think each of the gifts symbolized?
5. The twins were not heroes by their efforts alone. Can you think of an example in story or in real life where some one is a hero by his own efforts?
6. Write a paragraph comparing the story of "The Twins' Journey to the Sun" and the story about Phaethon in classical mythology.

V. Suggested Composition Assignments

1. In the story of Cupid and Psyche, Venus tries Psyche's character; in

the Bible, God tempts Abraham; and in the story "The Twins' Journey to the Sun," the spirit of the Sun tests the twins to make sure that they are not impostors. In each case, the person who is tested is successful in pleasing his deity, but the trials are rather different, as are the character traits which enable Psyche, Abraham, and the twins to survive them. Discuss these differences, giving evidence from each story. What comparisons can you make concerning the virtues important in each society?

2. A number of the ancient narratives relate accounts of gods or God aiding men. Giving examples from the stories of Baucis and Philemon, Joshua, and Mon-Daw-Min compare and contrast the kind of help which is given. What earthly matters seem to be important to each group?

3. You have read Greek and Indian stories about the origin of fire. Why is fire important to the Greeks? to the Indians? Fire plays a part in the narratives of Moses, of Abraham and Isaac, and is important in the destruction of Sodom and Gomorrah. How do the Hebrew authors regard fire?

4. Many stories are still written about the relationship of man and wife. Orpheus and Eurydice, Samson and Delilah, and the couple in "The Island of the Dead" are ancient treatments of this theme. Giving evidence from these stories, write an essay on how the Greeks, the Hebrews, and the Indians differed in their ideas about marriage.

5. Using the stories mentioned in question number five or considering the stories of Ruth, Penelope, and the Sky Woman, can you find any evidence that the Greeks, the Hebrews, or the Indians have influenced our ideas about how married women should behave? With which group's opinion do you most agree?

6. You have considered the influence of the Greek and Hebrew languages on the literature of these peoples. Do you think American Indian languages were more like the Greek or the Hebrew language? Cite descriptions from the stories in this packet to support your opinion.

7. Consider the things you have done (such as going to church, to the movies, reading, playing games, watching television, etc.) during your study of myth. Are any of them related to Greek, Hebrew, or Indian influences on our society? Write a short paper discussing any such influences. Which ancient society seems most important, least important, to you?

A CURRICULUM FOR ENGLISH

Student Packet

STORIES OF THE AMERICAN WEST

Grade 7

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Experimental Materials
Nebraska Curriculum Development Center

STORIES OF THE AMERICAN WEST

Grade 7

CORE TEXTS:

Jack Shaefer, Shane (New York: Bantam Paperback, 1949).

SUPPLEMENTARY TEXTS: None.

OVERVIEW:

In reading the ancient Greek and American Indian myths, as well as the narratives of the Old Testament, you were involved with tales which had no definite author, which were originally told by grandfather, to son, to grandson, and down through succeeding generations. These tales dealt with magnificent heroes; they explained to an illiterate society the working of nature; they entertained their listeners. We have literature of the white man in America which fits these qualifications. This unit is concerned with that literature. You will also find your study of the stories related to your work in grade school on legendary American heroes and Norse mythology, to "The Making of Stories," and to future units on the noble man in Western culture, the epic hero, the leader and the group, and three themes in American civilization.

This packet contains information about ballads, folk stories and heroes, brags and the western novel, with examples of the shorter forms. Questions are provided, as are possible language and writing assignments. A number of poems and a bibliography for further reading complete the packet.

BALLADS

I. The Form

Ballads occur in American literature, although the ballad tradition is firmly rooted in our Anglo-Saxon ancestry. Settlers who came to the shores of the North American continent in the 17th and 18th centuries came from a civilization rich in the tradition of ballad singing. The same adventurous spirit which led these pioneers across the Atlantic continued to lead them, and their immediate descendants, farther and farther west. They were an industrious folk. The forests rang with the sound of the woodsman's axe, and the Indian warrior waited, ever ready with his flint-tipped arrows. Life was not easy in those early days, but the singing of the ballad, inherited from Elizabethan England surely went on, and as years passed, there was more leisure, and more time for the ballad. Original ballads about American incidents and American characters grew and developed. Many of the old English ballads were Americanized.

Here are three forms of one ballad, the first being the old English ballad, the latter two being forms of the same ballad discovered in Virginia and West Virginia.

II. Version Number 1

THE WIFE WRAPPED IN A WETHER'S SKIN

Sweet William married him a wife,
    Jennifer June and the Romemaree*
To be the sweet comfort of his life.
    As the dew flies over the green vallee.

It's she couldn't into the kitchen go,
For fear of soiling her white-heeled shoes.

It's she couldn't wash and she couldn't bake,
For fear of soiling her white apron-tape.

It's she couldn't card and she wouldn't spin,
For fear of spoiling her delicate skin.

Sweet William came whistling in from the plow;
Says, "O my dear wife, is my dinner ready now?"

She called him a dirty paltry whelp:
"If you want any dinner, go get it yourself."

Sweet William went out unto the sheepfold,
And out a fat wether he did pull.

Upon his knees he did kneel down,
And soon from it did strip the skin.

He laid the skin on his Wife's back
And he made the stick go whickety whack.

I'll tell my father and all his kin
How you this quarrel did begin."

"You may tell your father and all your kin
How I have thrashed my fat wether's skin."

Sweet William came whistling in from the plow,
Says, "O my dear wife, is my dinner ready now?"

She drew her table and spread her board,
And 'twas "O my dear husband," with every word

And now they live free from all care and strife,
And now she makes William a very good wife.

---

* A Rosemary tree.

III. Version Number 2

THE WIFE WRAPPED IN WETHER'S SKIN

There was an old man and he had a wife,
     Dandoo, dandoo.
There was an old man and he had a wife,
Cling-a-ma, clang-a-ma, clearo.
There was an old man and he had a wife,
And she almost plagued him out of his life,
     To my kum, lam, slam, dam,
     Cleary-om Hunnt gi,

The wife would neither card nor spin,
For fear of soiling her delicate skin.

The wife would neither bake nor brew,
For fear of soiling her high-heeled shoe.

The husband came whistling in from the plow,
Says, "Wife, is my dinner ready now?"

"A piece of dry bread lies on the shelf,
If you want any more you can get it yourself."

The old man went out to his sheep-pen
And soon had off an old wether's skin.

He laid the skin upon his wife's back,
And with two sticks went whickety-whack.

"I'll tell my father and brothers three,
What a terrible whipping you gave me."

The old man grinned and he replied,
"I was only tanning my old sheep's hide."

The old man came whistling in from the plow,
Says, "Wife, is my dinner ready now?"

She set the table and spread the board,
And "Oh, dear husband," was every word.

And now they live free from care and strife,
And now she makes him a very good wife.

IV. Version Number 3

DANDOO

A little old man lived in the west,
Dandoo, dandoo
A little old man lived in the west,
Clamadore clash may clings
A little old man lived in the west,
He had a little wife that was none of the best.
And a lambo scrambo churum churum
Calla may clash may clings.

This little old man came in from his plow,
Saying, "Honey have you got my breakfast now?"

"There lays a piece of cold bread on the shelf.
If you want any more you can get it yourself."

He drew the old wether up to the pin,
And at three jerks fetched off his skin.

He threw the sheep's skin around his wife's back,
And two little sticks went whickety whack.

Study Questions

1. Tell the story of the ballad in your own words.
2. Do you think Jennifer June loved her husband? Give reasons.
3. Why did Sweet William get a sheep skin? Why not a goat skin or horse hide?
4. Explain how he tricked his wife.
5. Why did he find this necessary?
6. In what respect can it be said that Sweet William was a hero?
7. Find words that would indicate that the first form of this ballad is a ballad of the Middle Ages.
8. In what ways does Jennifer resemble the modern girl?
9. Does Sweet William in any way resemble the man of today?
10. Was Sweet William within his rights when he tanned his own sheep's hide?
11. How does this poem reflect the life of the people from which it came?
12. Ballads were usually sung. Try to think of a tune that would fit this one.

V. American Ballads

Ballads of definite American origin include Negro Spirituals, songs of sailors, lumberjacks, cowboys, farmers, and miners.

THE BUFFALO SKINNERS

Come all you jolly cowboys, and listen to my song,
There are not many verses, it won't detain you long;
It's concerning some young fellows who did agree to go
And spend one summer pleasantly on the range of the buffalo.

It happened in Jacksboro, in the spring of seventy-three,
A man by the name of Crego came stepping up to me;
Says, "How do you do, young fellow, and how would you like to go
And spend one summer pleasantly on the range of the buffalo?"

"It's me being out of employment," this to Crego I did say,
"This going out on the buffalo range depends upon the pay;
But if you will pay good wages, and transportation too,
I think, sir, I will go with you to the range of the buffalo."

"Yes, I will pay good wages, give transportation too,
Provided you will go with me and stay the summer through;
But if you should grow homesick, come back to Jacksboro,
I won't pay transportation from the range of the buffalo."

It's now we've crossed Pease River, boys, our troubles have begun.
The first stub tail I went to rip, gosh! how I cut my thumb!
While skinning the big old stinkers our lives wasn't a how,
For the Indians watched to pick us off while skinning the buffalo.

Our meat it was buffalo rump and iron wedge bread,
And all we had to sleep on was a buffalo robe for bed;
The fleas and graybacks worked on us, oh, boys, it was not slow,
I'll tell you there's no worse hell on earth than the range of the buffalo.

The season being near over, old Crego he did say
The crowd had been extravagant, was in debt to him that day.
We coaxed him and we begged him, and still it was no go ---
We left his bones to bleach on the range of the buffalo.

Oh, it's now we've crossed Pease River and homeward we are bound,
No more in that hell-fired country shall ever we be found.
Go home to our wives and sweethearts, tell others not to go,
For God's forsaken the buffalo range and the damned old buffalo.

Study Questions

1. Tell the story of the ballad in your own words.
2. To whom is the ballad addressed?
3. Ballads do not include much description of persons or places; describe what you think the country of "The Buffalo Skinners" looked like?

Describe the people. Describe the weather.
4. How does this ballad reflect the life of the people it tells about? What situations of a miner, a lumberjack, or a farmer could inspire a similar ballad?
5. Why did the skinners kill Crego? What justice was there in this murder?
6. What kind of working life did the cowboys and buffalo skinners have at this time?

Many American ballads took their subjects from real life men and women, although the ballad often did not record true history. Consider this one:

JESSE JAMES

Jesse James was a lad who killed many a man.
He robbed the Glendale train.
He stole from the rich and he gave to the poor,
He's a land and a heart and a brain.

Chorus:
Jesse had a wife to mourn for his life,
Three children, they were brave,
But that dirty little coward that shot Mister Howard,
Has laid Jesse James in his grave.

It was Robert Ford, that dirty little coward,
I wonder how he does feel,
For he ate of Jesse's bread and he slept in Jesse's bed,
Then he laid Jesse James in his grave.

Jesse was a man, a friend to the poor.
He'd never see a man suffer pain,
And with his brother Frank he robbed the Chicago bank,
And stopped the Glendale train.

It was on a Wednesday night, the moon was shining bright,
He stopped the Glendale train,
And the people all did say for many miles away,
It was robbed by Frank and Jesse James.

It was on a Saturday night, Jesse was at home,
Talking to his family brave,
Robert Ford came along like a thief in the night,
And laid Jesse James in his grave.

The people held their breath when they heard of Jesse's death,
And wondered how he ever came to die,
It was one of the gang called little Robert Ford,
That shot Jesse James on the sly.

Jesse went to his rest with hand on his breast,
The devil will be upon his knee,
He was born one day in the county of Shea
And he came of a solitary race.

Study Questions

1. What was the first level of meaning in this ballad--the characters, setting and plot?
2. Why would Jesse be considered a hero for a ballad? Compare him to that other brigand of ballad fame.
3. Describe Robert Ford. Why do you think he would turn on one of his own gang? He killed the outlaw Jesse James; why wasn't he the hero of the ballad?
4. What family relationships were important to Jesse? Why?
5. Why were the townspeople so amazed that anyone would or could kill Jesse?

Composition Suggestions

1. From reading these, or other ballads, what can you figure out about the origin and purpose of ballads? Write a paragraph about it.

2. Write a paragraph describing the typical ballad hero.

3. Add additional stanzas to one of the ballads, relating an additional experience about the hero.

4. Look at the rhyme scheme of the ballads. Think about a current personality who would be a good subject for a ballad; write a ballad about him.

THE FOLKLORE OF THE SETTLERS AND THEIR DESCENDANTS

I. Introduction

Like the Indians and like the Greeks, the different groups of people who came to America developed their own bodies of folklore. Without television, radio, or the theatre, often without even books to read, they relied heavily on telling stories for entertainment, and they made their stories out of the experiences of their everyday life--and their imaginations. The homesteaders made tales about homesteading and farming the prairie and the cowboys told stories of cow punchers.

In the logging camps of the North woods, originally peopled largely by immigrants from Northern Europe, the legendary exploits of the famous Paul Bunyan were born, repeated, and lengthened; in the steel mills of the East, originally peopled largely by immigrants from central Europe, Joe Magarac became the gigantic hero of the steel workers; in the dry prairie of the midwest, often peopled by Scandinavian immigrants, Febold Feboldson miraculously solved the impossible problems of the Scandinavian sod-busters. These tales were repeated aloud, passed on from man to man and year to year until they too were written down, and now we too can share them. They continue to grow and be told wherever men live and work together in relatively rough conditions.

Sometimes these tales are legends of a giant figure with superhuman strength; sometimes they are the fish stories and tall tales of extraordinary--if not impossible--feats performed by the teller, or more frequently by someone whom he has known or heard of.

In reading these tales, you will discern some features which are similar to those of the Indian legends and the Greek myths. You will see for example that at a simple level the stories tell "lies"; yet you will also see that the stories truly reflect the kind of life their tellers lived. Often the actors in the stories humorously grapple with the problems of the story tellers, the drouth of the prairie or the loneliness of the cowboys; in many other instances, the fictional characters achieve solutions to these problems. Sometimes the stories are brief bits of humor reflecting the values or beliefs or difficulties of the people who told them. Always they tell us something about the people who kept the stories alive, and often they tell us something about people generally. Always they demand our respect for the imaginations which developed them.

In the study of classical myths you discovered that the Greek heroes experienced certain similar events. Recall the anecdotes about American mythological heroes which you know, and fit them into the chart on the following page:

	Infant Exile	Hero received call to adventure	Hero journeys to fantastic places	Hero confronts monster	Hero subdues monster
Paul Bunyan					
Pecos Bill					
Febold Feboldson					

Other American legendary heroes actually lived. How can they be fitted into this scheme?

Johnny Appleseed					
John Henry					
Davy Crockett					
Daniel Boone					
Buffalo Bill					

Add other characters of whom you know to this chart.

II. Folk Tales

One of the most notable kinds of American folklore is the tall tale, an outrageous lie which is intended not to deceive but to entertain; here are some typical examples:

THE PETRIFIED FOREST

"Jim, were you ever down to Zuni?"

"No, thar ain't any beaver down thar."

"But, Jim, there are some things in this world besides beaver. I was down there last winter and saw great trees with limbs and bark and all turned into stone."

"O," returned Jim, "that's peetrification. Come with me to the Yellowstone next summer, and I'll show you peetrified trees a-growing, with peetrified birds on 'em a-singing peetrified songs."

JOHN HANCE'S WIFE

John Hance was a famous resident of the Grand Canyon area; people knew very little about his past, so one day someone asked him about his wife.

"Mr. Hance, haven't you ever been married?"

"Yes," he replied, "and no one ever had a better woman. She was a lovely creature."

"Where is your wife?"

"Oh, she's gone."

"Why, what happened?"

"Well," he said, "you see, my business is the Canyon here--and it's a tough job. You know, you can ride down the trail quite a little ways. While she was here, sometimes I would saddle a horse for her and one for myself, and we would ride down the trail together as far as we could and then walk the rest of the way. One day I was going down and didn't want her to go with me. But nothing would do but she must go. She seemed to sort of mourn for me when I left her alone. Well, when we got as far as that narrow ledge down there ahead of us, her horse stepped on a loose stone and fell. It was a terrible task for me to get down to her; and when I picked her up I found she had a broken leg. I couldn't get her out. It was an awful situation."

"Well, what did you do?"

"Heck! What could I do but shoot her and leave her there; that's what I did."

A MISSOURIAN'S BRAINS

His name was John Shipton but in the Hood River (Idaho) country he was known as Happy Jack. He came to Boise Basin during the gold rush, bringing with him his fiddle and its three strings upon which he could make better music than other fiddlers on a full set. One day he left his mountain retreat to hold the farmers' harvest. Most of the ranchers on Silver Creek were Missourians, and Happy Jack was an

Arkansan with a quaint drawl, and both Jack and his native State were held under sarcastic summary.

"They tell me the women in Arkansaw chaw terbacker and go barefoot and eat tree mice. Is that so, Jack?"

"Hey, Jack, and does the men go barefoot, too?"

"I guess so," said Jack. "And we made the shoes ourselves. Hey, I remember one time back in 1840, and Pap, he sent me out huntin to get a hide for to make a pair of shoes. He counted the bullets and measured out the powder and I had to fetch a hide for every bullet or I got a tannun. Well, I hunted all day and didn't see nothing to shoot at except a few squirrels. So long about sundown I reckoned I'd kill a squirrel but every time I'd go to shoot at them dad-burned things they'd hide behind a tree and I couldn't see nothin but the head and I didn't want to shoot the head for Pap warned me to bring the brains of anything I killed to tan the hide with. Well, I finally got mad and shot one in the head and I just about blowed all the brains out. That made me feel pretty bad. Well, I was in for a wallopun when I happened to remember there was a settlement of Missourians over the holler. Well, so I decided to go down there and shoot one them-there Missourians for some brains to tan the squirrel hide with."

"Oh, the heck you did," said one of the men.

"Yes, and I did," said Jack. "But that ain't the worst of it. Say, you know I had to kill nine of them-there Missourians to get enough brains to tan that hide?"

THE SMART COON DOG

I remember it was along about 1855, and I set that dog on a coon track. Well, he tracked him for two or three miles through the woods until he came to a piece of ground that had just been plowed and he lost the scent because the coon went over that-there ground before the plowing. Well, the farmer raised a good crop that year. I waited and when he plowed the ground again, what do you think happened? Why, he turned that coon track up and that old dog, he just picked up the scent and caught that coon in no time. And that was the biggest coon I ever saw.

Study Questions

1. Identify the exaggerations or falsehoods in each of these stories.
2. What can you tell of the occupations of the people in these stories?
3. What other features of the everyday lives of the people can you describe from the stories?
4. Why does the speaker in "The Smart Coon Dog" shift his attention in the last sentence to the size of the coon?

III. Brags

Particularly interesting and entertaining are the boastful stories about the home state. These too fall into the tradition of the tall tale. Here are two very brief examples:

Arkansas----Hunters and river fisherman in Arkansas talk about catching mosquitoes in traps and fighting them off with oars and shotguns. A man brought a mosquito home with him once, thinking he'd break it in to harness and use it for plowing and other farm work. However, it snapped the harness and flew off with one of his cows. Probably this story is an exaggeration. Honest Arkansans admit that it would take two mosquitoes to take off with a cow.

California----Any child in California who appreciates his local history can tell you that the climate is so healthy that they had to shoot a stranger in order to start the first graveyard in his town. California's population is increasing very fast because, of course, everyone wants to live in California. It is growing so fast that trains keep a man on the rear platform jotting down the names of towns that spring up after the train goes by.

Study Questions

1. What are the unpleasant facts of life which these stories reflect?
2. In the first, what is the effect of the last two sentences.

IV. The Folk Hero

The tall tale sometimes becomes part of a group of stories about a single figure, the folk hero. This figure may have been a real person at one time, an outstanding man in his own locality and profession. Around him, the story tellers often grouped many tales which had little basis in fact; these tales often tell us more about the early days of our country than the tall tales did. Here is one example of a tale of a folk hero, Febold Feboldson, about whom there are many, many stories told.

THE DISMAL RIVER

When and how Febold Feboldson came to the Great Plains, and particularly to Nebraska, is one of the most controversial issues about the mighty Swede.

Febold, if one can believe the tales by Bergstrom Stromberg, a grand nephew of the fabulous plainsman—was born in the south of Sweden many years ago. He came to America with a bag of meager belongings under his right arm; under his left arm was Eldad Johnson's grandfather--asleep as usual.

According to Bergstrom's calculations, the day Febold hit Nebraska must have been one of the hottest in the history of the State. Nebraska, in those days, was bounded on the north and south by a continuance of the Rocky Mountains. That summer, because of the intense heat, the jagged peaks melted and ran. A sudden hailstorm chilled them so they remained with rounded tops and later topographers considered them foothills. Farther north, the sudden chilling crumbled the rocks and the large blisters which bubbled up under the great heat burst and filled the land with sand pockets and blowouts.

Febold, who had the stamina of a twenty mule team in an alkali desert, pressed on with boundless enthusiasm, anxious to get to the Rocky Mountains and eventually to California. Eldad, however, could not take it. The heat, the glaring sky and the monotonous stretches of grass unsettled his mind. When thin smoke crinkled skyward from their banked campfire at night he dreamed of Sweden--the cool lakes, the mist-green pines that covered the hills, the sheltered and unworried happiness he had known there. During the day, he continually saw mirages of shimmering water which receded as he advanced toward them.

On one particularly hot afternoon, he shouted and pointed "Look, look--water!"

Febold followed his finger. Sure enough a wide ribbon of tawny water gleamed just ahead.

"What a dismal river." Febold remarked disdainfully, and prepared to move on.

"I don't care if it is dismal," shouted Eldad desperately. "Let's stay here--until winter anyway. Please, Febold! Go ahead--call it the dismal river, better dismal than none at all."

With a wild cry, Eldad ran like a maniac, shedding his clothes. He held his nose and dived headfirst into the deceptively shallow water. His head and shoulders stuck in the silt of the river bed. Febold grabbed his feet and pulled him from the soft mud.

Poor Eldad's neck was broken--but not beyond repair. That settled it. They would have to stay on the Dismal River until Eldad's neck mended.

Study Questions

1. What unusual qualities did Febold possess?
2. Which of these qualities would have made life on the frontier easier to bear?
3. From reading this story, can you describe any of the problems of living on the prairie in the early days?

You may wish to read the tales of many other folk heroes. Stories are listed in the bibliography at the end of the unit.

THE WESTERN NOVEL

I. Introduction

The Western novel grew from the legends, folk heroes, and tall tales of the West, and character, setting, and plot situations represent a part of the culture of the expanding Western frontier. Such heroes and deeds as Western novels depict undoubtedly were based on actual people in factual experiences, but telling and re-telling of the incidents expanded the facts to heroic proportions.

When you read Shane by Jack Shaefer, you are reading not only an exciting story, but also one of the finest examples of the Western novel. The word "western," when it refers to a novel or to a movie, brings to mind a certain ordered sequence of character, event, and detail; in a western we expect to find a familiar pattern. Note how Shane follows this pattern, but note as well that it differs from the pattern by letting you see through the eyes of a boy about your age that there are many different kinds of courage to admire. In the story are two courageous men and a brave woman; each in his way is an example of many who contributed to the civilization and culture of the West, just as each in the story contributed to young Bob Starrett's security and his ideas of heroic qualities.

Here are some points to watch for as you read. Note the lines that show the happy family life of the Starretts as it envelops Bob in a warm, snug security, despite the trouble that hovered over them. Observe how little help the homesteaders could expect from organized law or law enforcement; and watch for foreshadowing, warnings or hints of later actions. Keep a list of the conflicts that arise and see how each contributes to the ultimate struggle--the survival of the way of life the Starretts have chosen. You will observe the vital part Bob's mother played in making the struggle for the home worthwhile, and you must decide in your mind if Shane was justified in the measures he took to preserve the home the Starretts, and others like them, had built for themselves. Life was not easy; even though Nature gave freely of her beauties, she was niggardly of her bounties, giving them only in return for hard work and worry.

Before you start the novel, read the composition topics and discussion questions for chapters I through V and chapters VI-XVI; keep them in mind as you read the story. Be alert to meaning and significance in incidents as they occur in the unfolding of the story; the study guide questions and discussion questions will help you do this. Draw freely on ideas you have gathered in units preceding this one for concepts of courage and justice as shown by other heroes in their efforts to preserve Good and destroy Evil. If you follow these suggestions, you will be certain to have many ideas for your compositions; but more than that, you will realize that you personally are a part of something great--the American heritage.

Chapters I-V

Study Questions

1. What information is given in the first two pages about the rider, the location of the homesteaders, Fletcher's ranch and the town?
2. Read the description of the farm carefully. What is revealed about the type of people who live there?
3. Find out from reading the first few pages in what section of the country the story is located and approximately the time that the story took place. (Clue: when was Wyoming admitted into the Union as a state?)
4. List particular details that contribute to the mystery that surrounds Shane.
5. List characteristics and details that you have discovered about Marian Starrett in the first chapter.
6. Shane's arrival affects each member of the Starrett household almost immediately. Be prepared to tell an incident that shows the way Shane influenced Joe Starrett, Marian Starrett, and Bob Starrett.
7. Do you agree with Joe's statement on page 33, paragraph 3? Would this statement apply equally well to pioneers in space exploration? How?
8. What is the meaning of Shane's statement "Starrett, you're poor shakes as a liar (page 14)." Had Joe Starrett lied? Why?

9: What lines on page 36 foreshadow the coming trouble?
10. Like most boys, Bob is inclined to hero worship. Who have been his heroes previously? What kind of relationship exists between Bob and his father? Does it change? Explain.
11. The lesson Shane teaches Bob about guns had two sides. What were they? Which did Bob remember most vividly? What did Shane want him to remember?

Discussion Questions

1. Read the lines on page 2, paragraph 1. "Yet a kind of magnificence remained and with it a hint of men and manners alien to my limited boy's experience." Study the words carefully and find what information about the rider is given.
2. How do you explain the stranger's actions when the boy's father said, "Don't be in such a hurry, stranger." Experiment with these lines saying them with different stress and pitch. Could Shane have mistaken Starrett's meaning and intention?
3. The following statement pleased Bob. "I like that. A man who watches what's going on around him will make his mark." What is there about the remark that gave Bob that warm glow of pleasure? How else did Shane win Bob's loyalty and admiration?
4. In order to have a story, there must be a conflict. What do you think the nature of the conflict will be in this novel? Give some evidence to support your statements.
5. Give several details that show the kind of family life the Starrett's have. Do they discuss family problems freely? Is Bob treated as a member of the group. Do they work together or separately? Do they show affection for one another? What sort of social life do they have?
6. What does Joe mean when he says he has been "feuding" with the tree stump? What is a millstone? Does the tree stump mean more to Joe than just getting it off his land? Look up the word "allegory" in the dictionary, and then determine if the tree stump could have any allegorical meaning for Joe.
7. How did Shane help Joe in the Ledyard incident?
8. What was the effect on Shane when Joe gave his wholehearted support to him (pages 16-17)? What was the debt Shane felt he owed Joe? How did he attempt to pay it?
9. Starrett and Shane have combined their efforts and have been successful on two occasions. What were the occasions? Which man seems the more heroic? Which seems to indicate the qualities of a frontiersman? Was Shane as able as Joe? Would Joe have been successful without Shane?
10. What did Joe mean when he said, "He's my kind of man"? What did Marian think he meant?
11. Why does Shane take Joe's place at the dinner table? Why is Marian annoyed at this when Joe is not? What other things does Shane do that point to the same precaution? Is he trying to hide something from Joe?
12. Was Joe right in warning Bob about liking Shane too much? Is he jealous of his son's admiration for another man? What is the reason for his warning?
13. At this point in the story what is the feeling between Joe and Shane? Marian and Shane? Bob and Shane?
14. What are some of the incidents or details that show that Shane is beginning to like the life of a farmer, and that he is losing some of the tension?

What was the anniversary present Shane and Marian had ready for Joe? What special significance does this incident have?

Composition Assignments

1. Preparation for writing: review and discuss the following:
    a. the type of family and home life revealed in the story.
    b. the events leading to the conflict including the opposing factions.
    c. where the action of the story has taken place so far.
    d. Is Fletcher justified in his demands? What are his methods of accomplishing his purpose? What happened to the Starrett's first hired man? What are Fletcher's strengths? His weaknesses?
    e. What is the attitude of the homesteaders? Are they justified in their attitude? What are their strengths and weaknesses? What qualities of courage have been shown on both sides?
    f. How is nature pictured in the story? What hardships does nature impose on those who expect to get their living from her? Is the stump episode symbolic of nature? How does the removal of the taproots indicate the unity of feeling that exists between Joe and Shane? Is nature shown as beautiful? Find lines or phrases to support your answer.
    g. Compare the effort the Cyclopes in the Odyssey had to put forth to make their living with the effort of the homesteaders.

2. Writing: Suggested Composition Assignments
    a. Describe a boy's life on the prairies.
    b. Explain the conflict between cattleman and homesteader.
    c. Discuss the symbolic significance of the big stump in relation to the settling of the West.
    d. Describe a day in the life of a woman homesteader.

Chapters VI-XVI

Study Questions

1. In the first five chapters Bob's life has been happy and carefree. Read the first paragraph of Chapter VI and note how the author foreshadows a change.
2. How is the "place" of action extended in Chapter VI? Compare the closeness of the family life with the organization of the town. What types of persons make up the settlement?
3. Make a chart showing how the people will group themselves in case of trouble--those who will be with Joe, those who will be with Fletcher, and those who will be in the middle waiting to side with the winning group or sell out. Refer to the introduction and determine just what part Shane represents in the conflict. Do you expect any outside assistance to come to Fletcher's aid? Explain (page 49, Paragraph 2).
4. Starrett and the homesteaders had no pigs on their farms and Chris knew it. Why do he and the Fletcher riders taunt the homesteaders about pigs? Have you noticed any other instances in your reading where similar ideas are represented by pigs?

5. Shane has been happy on the farm. What change does the fight make in him? What does he do as an expression of his restlessness? Can you think of any particular reason for this? What additional problems does Shane have to work out within himself?
6. What is your opinion about Marian and Bob's watching the fight? Read page 75, Paragraph 1. Will Bob's life be affected by the outcome of the fight? How?
7. How does the last paragraph of the dialogue on page 80 express the qualities of a hero?
8. What new character is drawn into the conflict? Place him on the chart you have made with the side he will represent.
9. What incident in Chapter XII shows that, if necessary, Shane would give his life to keep the Starrett family intact?
10. Does the killing of Ernie Wright give Shane a right to act? Why couldn't he act before and remain heroic?
11. Why does Shane have to move on?
12. Consider the effect on the settlement if the outcome of the gun fight had been different.

Discussion Questions

1. Through whose eyes do we see the events in the story? Do we see more or less of what actually happened than if some other characters were telling it? How do you explain this?
2. A "new man" came into Grafton's with Chris; how does he act when he sees Shane? What is the effect of his action on the reader? Why didn't Shane fight Chris?
3. Did Shane show courage in his encounter with Chris? Read the last paragraph on page 54. To whom does Shane refer? Will this be the end of the trouble or will it lead to more?
4. Shane's failure to fight Chris had different meanings for different people. How does Bob's father interpret it? How will Akey interpret it? The homesteaders? Fletcher's men?
5. What is the next method Fletcher uses to add to the mounting tension? What word would you apply to such actions? At a basketball or baseball game, you may see examples of this. What is its purpose?
6. How does Shane settle the question of his courage? Who told the story of Shane's encounter with Chris? What is Shane's feeling toward Chris?
7. Distinguish between the terms boastfulness and confidence. Which does Shane show in the last paragraph of Chapter VIII?
8. Does the fight in Chapter XI settle anything? Is this the climax of the story or is there a more decisive battle to come? What is now clearly at stake? Suggest other titles that would tell more about the book as a whole than the simple title, Shane.
9. What ultimatum did Fletcher use to get Joe to go to Grafton's? Why did Shane have to keep Joe from going? What would have happened to Joe's leadership if he had knowingly let Shane go in his place? Was Shane justified in the method he used to keep Joe at home?
10. Have you discovered the hidden temptation that Shane has had to resist? What is it?
11. Why did Bob follow Shane? Do his parents know this? What purpose does he serve at the fight? (pages 110-111)
12. Joe has fought for a certain kind of life; when does his faith in this way

of life falter? What does Marian do to strengthen his determination?

13. Consider Fletcher and stark Wilson as the evil force. According to the pattern, what is the significance of Chris's coming to offer his services to Joe?
14. Read the last chapter carefully in class and determine the aspects of the novel Shane that class it as a legend or a modern myth.

Final Compositions

Essays on the following topics may serve to show you still other aspects of the western novel. Before you start to write your composition, review the contents of the introduction, the stuy guides, and the discussion questions.

1. Compare the heroic qualities of Shane and Joe. Consider the types of heroic qualities each displayed and the responsibility each type had in bringing law, order, and settlement to the West.
2. Write a second ending to the novel as it might have been if Shane had been killed by Fletcher in the shooting fray.
3. Write a paragraph comparing Shane with some other heroes you have read about in this, or in preceding units.
4. Discuss the part women played in the settlement of the West. Use specific incidents from the novel to illustrate your ideas.
5. Considering the unit or myth and this unit, discuss the nature of legends from the Indian legends to the Western hero legend.

LANGUAGE ACTIVITIES

1. Syllabication

Divide the following words into prefixes, roots, suffixes. Under each write the meaning of the prefix, suffix, and root. Then write the meaning of the word.

Example: in vis ible
(not) (see) (capable of) not capable of being seen

1. intangible
2. fraternity
3. unpredictable
4. indescribable
5. fascination
6. discernible
7. incredible
8. quizzical
9. magnificence

II. Idiom

COMFORTABLE WORDS

by

Bergen Evans

I AM AN AMERICAN

by

Elias Lieberman

NAVAJO PRAYER

collected by

Edward Yeomans

BRIAN O'LIN

collected by

Ray Wood

CHIQUITA

by

Bret Harte

Beautiful! Sir, you may say so. Thar isn't her match
in the country;
Is thar, old gal,--Chiquita, my darling, my beauty?
Feel of that neck, sir,--thar's velvet! Whoa! steady,--
ah, will you, you vixen!
Whoa! I say. Jack, trot her out; let the gentleman look at her
paces.
Morgan! she ain't nothing else, and I've got the papers to
prove it.
Sired by Chippewa Chief, and twelve hundred dollars won't buy her.
Briggs of Tuolumne owned her. Did you know Briggs of
Tuolumne?
Busted hisself in White Pine, and blew out his brains down in
'Frisco?

Hedn't no savey, hed Briggs. Thar, Jack! that'll do,--
quit that foolin'!
Nothin! to what she kin do, when she's got her work cut out
before her.
Hosses is hosses, you know, and likewise, too, jockeys is
jockeys.
And tain't ev'ry man as can ride as knows what a hoss has got
in him.

Know the old ford on the Fork, that nearly got Flanigan's
leaders?
Nasty in daylight, you bet, and a mighty rough ford in low
water!
Well, it ain't six weeks ago that me and the Jedge and his
nevy
Struck for that ford in the night, in the rain, and the water
all round us;

Up to our flanks in the gulch, and Rattlesnake Creek just
a-bilin',
Not a plank left in the dam, and nary a bridge on the
river.
I had the gray, and the Jedge his roan, and his nevy,
Chiquita;
And after us trundled the rocks jest loosed from the top of
the canyon.

Lickity, lickity, switch, we came to the ford, and Chiquita
Buckled right down to her work, and afore I could yell to
her rider,
Took water jest at the ford, and there was the Jedge and me
standing,
And twelve hundred dollars of hoss-flesh afloat, and a-driftin'
to thunder!
Would ye b'lieve it? That night, that hoss, that 'ar filly
Chiquita,
Walked herself into her stall, and stood there, all quiet and
dripping:
Clean as a beaver or rat, with nary a buckle of harness,
Just as she swam the Fork,--that hoss, that 'ar filly,
Chiquita.

That's what I call a hoss! and--What did you say?--Oh, the
nevy?
Drownded, I reckon,--leastways, he never kem back to deny it.
Ye see the derned fool had no seat, ye couldn't have made him
a rider;
And then, ye know, boys will be boys, and hosses--well, hosses
is hosses!

Note:

Morgan--celebrated strain of horses
Hedn't no savey--Didn't know much
Nevy--nephew

QUESTIONS FOR "I AM AN AMERICAN"

1. In the first stanza is the poet speaking about any one person? How do you know?
2. About whom is he speaking?
3. How does the concept of being an American change in the second verse?
4. About whom is he speaking in the second verse?
5. Notice the figure of speech--"My father was an atom of dust, My mother a straw in the wind." What do you think is meant by this and the later lines that refer to the same thing?
6. Notice the last three lines of each verse. How do they differ?

QUESTIONS FOR "NAVAJO PRAYER"

1. To whom is the young man praying?
2. Make a list of the things for which he is praying.
3. Why would these be important for an Indian brave?
4. What do the three words used to describe the rain in the second verse suggest as to what the young man feels is meant by "wholeness?"
5. Would these be good attributes for any man?

QUESTIONS FOR "BRIAN O'LIN"

1. Poetry such as this, which is a part of our folklore, was often written to be sung or to be used as a dancing game. How might this poem have been used? Why?
2. Where does the nonsense part of each verse come?
3. Poems may be enjoyed for the meaning, the rhythm, the story, or a feeling that they suggest. What is the chief source of enjoyment in this poem?

QUESTIONS FOR "CHIQUITA"

1. How does the form of this poem differ from one like "Brian O'Lin"?
2. How do horses compare with men in the opinion of the speaker? Cite several lines to support your comparison.
3. What do you suppose happened to the "Nevy"?
4. What was the speaker's chief concern at the ford?
5. What was his measure of a man?

BIBLIOGRAPHY

Walter D. Edmonds They Had a Horse (Dodd, 1962).
Easy reading: the story of the days when a horse was man's most prized possession.

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Mature novel of life in the Mohawk valley during the Revolution, the frontiersman withstanding both the Indians and the British.

Tom Cluff Minutemen of the Sea (Follett, 1955).
Easy. Thrilling story of the first naval battle of the American Revolution.

James Fenimore Cooper The Leatherstocking Saga (Pantheon, 1954).
Last of the Mohicans (Scribner, 1962).
The Deerslayer (Scribner, 1961).
A student who reads one of Cooper's novels will want to read them all. Challenging reading.

Stephen W. Meader River of the Wolves (Harcourt, 1948).
Easy. Captured by Indians during the French and Indian War, Dave Foster makes the long and dangerous trek into Canada and spends the winter in an Indian village.

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Easy. Dramatic story of a boy's life with Indians who adopted him, and his readjustment after returning to his family.

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Lois Lenski Indian Captive (Lippincott, 1941).
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Jim Kjelgaard Wolf Brother (Holiday, 1957).

Easy. The Indians' side of the story told through the adventures of a young Apache in the 1880's.

A CURRICULUM FOR ENGLISH

Student Packet

AUTOBIOGRAPHY:
BENJAMIN FRANKLIN

Grade 7

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Experimental Materials
Nebraska Curriculum Development Center

AUTOBIOGRAPHY:
BENJAMIN FRANKLIN

Grade 7

CORE TEXT:

The Autobiography of Benjamin Franklin

There are a great number of editions of Franklin's Autobiography, and you might use any one of them in your class, but the two editions that are referred to in this packet by page reference, etc., are:

The Autobiography of Benjamin Franklin, intro. Richard B. Morris (Washington Square Press, W218, 45¢).

Benjamin Franklin, The Autobiography and Other Writings, ed. L. Jesse Lemisch (New York: New American Library, Signet Classics CD74, 50¢).

SUPPLEMENTARY TEXTS: None.

OVERVIEW:

In this unit you will be primarily concerned with two things: (1) you will study the autobiography as a literary "genre," or type, or kind, of literature, especially as it is exemplified by The Autobiography of Benjamin Franklin; and (2) you will perform some autobiographical writing of your own. As you study autobiography in Franklin's book, you will be making preparations for your own autobiographical writing. You will discover in your study a good many characteristics of autobiographical writing that you will want to remember and use as you do your own writing.

Although your study and writing activities will go on concurrently, that is, side by side at the same time, you will find that the materials in this packet are divided into two groups--those materials that particularly apply to the study of Franklin's Autobiography come first, and those materials particularly useful in your own writing will follow. In the materials pertaining to the reading of autobiography, you will find a set of standards for reading autobiography, a form useful in the evaluation of autobiography, a summary of the chief events of Benjamin Franklin's life, and a series of questions and activities related to the reading of Franklin's Autobiography. The section of materials devoted to your own writing contains a description of three different plans that you might follow in gathering the materials for your autobiography and some general matters for you to consider as you write the autobiography. The packet ends with some suggestions for further reading; your teacher may make some specific assignment from this list.

I. The Reading of Franklin's Autobiography

The central dictionary definition of "autobiography" is "the story of one's life written by oneself." This definition will do to start with, but you may want to find out rather more specifically what "an autobiography" is as you study this unit--expecially since the word "life" includes so much that you could almost call any piece of writing "autobiographical." The following set of "Standards for Reading the Autobiography" may help you to expand and/or limit your basic definition of "autobiography" as you study Franklin's book and learn more about the genre under consideration in this unit.

STANDARDS FOR READING THE AUTOBIOGRAPHY

A. What to expect:

1. Does the book really tell something about the author?

2. Read the preface, if there is one. (This often explains why the author wrote his life story and suggests what you are likely to gain from reading it.)

3. Try to discover the plan that the author follows.
    a. At what point did he begin his story? If it isn't with his birth or early childhood, you can expect one or more "flashbacks" later in the book which will furnish information about his past.
    b. Did he present his material chronologically, or did he divide his life into periods?

4. What can you notice about the tone of the book and the author's style? Is it impersonal and formal? Is it "light" and friendly?

5. How did the author meet each crisis in his life? How did it arise and what did he do about it? What effect did it have on him as a person and on what he tried to achieve?

B. Reading critically and intelligently:

1. Try to keep the events in mind and try to establish the historical context within which the events occurred.

2. Read for detail. Try to see if the author creates an accurate, vivid picture of people, places, and events.

3. Try to understand the relationship between the human being and the event. Does the author create an understandable character? Do you know what makes him behave in the way he does when he is in a particular situation?

4. Read carefully to determine the difference between the actual facts of the story and the author's interpretation of the facts. Try to distinguish between the conclusions the author makes from

the facts and the facts themselves. Are his conclusions logical and accurate? What is the difference between a TV news report and a TV news analysis? You may find the same difference between history books and books like autobiographies.

C. Evaluating the author and his book:

1. Was the person who presented himself to you worth knowing?
2. Considering his heredity and environment, did he make as much of his life as could be expected?
3. Did the author honestly portray himself--no better, no worse than he was?
4. Was the presentation of facts and interpretation interesting, unbiased, and clear?
5. Did the author bring meaning and force into what he wrote?
6. Did the author actually make himself "live again" in the mind of the reader? Was his style convincing and entertaining?
7. All in all, did the book merit the time spent in reading it?

On the next page you will find a number of the points that you should consider as you read an autobiography in the form of a chart. Your teacher may have you use this chart in an evaluation of Franklin's Autobiography; he may also have you use the chart, or a similar one, in an evaluation of your own or other student autobiographies or of other books you may read.

STUDENT EVALUATION OF THE AUTOBIOGRAPHY

Direction: Place an evaluation grade after each question.
Find a total average at the bottom of the form.

Be sure you write your name in one of the spaces under Name of Group Members.

Be sure your comments are constructive.

Date:

Name of Group Members   Self   Teacher

1. Did you learn about the person?
2. Was there a preface? Did he have a reason for writing?
3. Did the author have a plan?
4. Was the material organized chronologically?
5. Was there a tone to the story?
6. Were the details picturesque and convincing?
7. Do you feel that the person has understood himself? Was he accurate in presenting himself?
8. Can you distinguish between fact and interpretation?
9. Can you evaluate the person?
10. Was the story worth your time?
11. Did the author "live again" as you read?
12. Did the author write with force and meaning?

Average:

Total Average:

Comment:

Comment:

Comment:

The next group of materials is concerned with the study of *The Autobiography of Benjamin Franklin*. You have, of course, all heard a great deal about Benjamin Franklin, especially in your social studies or history classes. You might be familiar with a good many of the sayings from *Poor Richard's Almanack*, which Franklin wrote, such as "Early to bed and early to rise, Makes a man healthy, wealthy, and wise"; or "God helps them that help themselves"; or "A penny saved is a penny earned." You will also remember Franklin as a statesman and an inventor. But you will find as you read that Franklin's *Autobiography* is more than a document useful in a social studies class for the historical information it contains about a person and the time in which he lived; you will discover that the book gives you a chance to know the man himself. It will give you the opportunity to explore and evaluate the life of a person through first-hand examples of a fruitful and worthwhile life and to understand the personality--the intimate thinking and reasoning, the hopes and fears, the joys and sorrows--of a great man as he deals with the problems and handicaps common to all human beings.

CHIEF EVENTS IN FRANKLIN'S LIFE

Ending, as it does, with the year 1757, the autobiography leaves important facts unrecorded. It has seemed advisable, therefore, to detail the chief events in Franklin's life, from the beginning, in the following list:

1706	He is born in Boston and baptized in the Old South Church.
1714	At the age of eight, enters the Grammar School.
1716	Becomes his father's assistant in the tallow-candlery business.
1718	Apprenticed to his brother James, printer.
1721	Writes ballads and peddles them in printed form in the streets; contributes, anonymously, to the "New England Courant," and temporarily edits that paper; becomes a free thinker and a vegetarian.
1723	Breaks his indenture and removes to Philadelphia; obtains employment in Keimer's printing-office; abandons vegetarianism.
1724	Is persuaded by Governor Keith to establish himself independently, and goes to London to buy type; works at this trade there, and publishes "Dissertation on Liberty and Necessity, Pleasures, and Pain."
1726	Returns to Philadelphia; after serving as clerk in a drygoods store, becomes manager of Keimer's printing-house.
1727	Founds the Junto, or "Leathern Apron" Club.
1728	With Hugh Meredith, opens a printing-office.
1729	Becomes proprietor and editor of the *Pennsylvania Gazette*. Prints, anonymously, "Nature and Necessity of Paper Currency." Opens a stationer's shop.
1730	Marries Mrs. Rogers (the Miss Deborah Read of his earlier acquaintance.)
1731	Founds the Philadelphia Library.
1732	Publishes the first number of *Poor Richard's Almanack*, under the pseudonym of "Richard Saunders." The *Almanack*, which continued for twenty-five years to contain his witty, worldly-wise sayings, played a very large part in bringing together and molding the

American character which was at that time made up of so many diverse and scattered types.

1733 Begins to study French, Italian, Spanish, and Latin.

1736 Chosen clerk of the General Assembly; forms the Union Fire Company of Philadelphia.

1737 Elected to the Assembly; appointed Deputy Postmaster-General; plans a city police.

1742 Invents the open, or "Franklin," stove.

1745 Proposes a plan for an Academy, which is adopted in 1749 and develops into the University of Pennsylvania.

1744 Establishes the American Philosophical Society.

1746 Publishes a pamphlet, "Plain Truth," on the necessity for disciplined defense, and forms a military company; begins electrical experiment.

1748 Sells out his printing business, is appointed to the Commission of the Peace; chosen to the Common Council and to the Assembly.

1749 Appointed a Commissioner to trade with the Indians.

1751 Aids in founding a hospital.

1752 Experiments with a kite and discovers that lightning is an electrical discharge.

1753 Awarded the Copley medal for his discovery, and elected a member of the Royal Society; receives the degree of M.A. from Yale and Harvard; appointed joint Postmaster-General.

1754 Appointed one of the Commissioners from Pennsylvania to the Colonial Congress at Albany; proposes a plan for the union of the colonies.

1755 Pledges his personal property in order that supplies may be raised for Braddock's army; obtains a grant from the Assembly in aid of the Crown Point expedition; carries through a bill establishing a voluntary militia; is appointed Colonel, and takes the field.

1757 Introduces a bill in the Assembly for paving the streets of Philadelphia; publishes his famous "Ways to Wealth"; goes to England to plead the cause of the Assembly against the Proprietaries; remains as agent for Pennsylvania; enjoys the friendship of the scientific and literary men of the kingdom.

(Here the autobiography breaks off)

1760 Secures from the Privy Council, by a compromise, a decision obliging the Proprietary estates to contribute to the public revenue.

1762 Receives the degree of D.C.L. from Oxford; returns to America.

1763 Makes a five month's tour of the northern colonies for the purpose of inspecting the post-offices.

1764 Defeated by the Penn faction for re-election to the Assembly; sent to England as agent for Pennsylvania.

1765 Endeavors to prevent the passage of the Stamp Act.

1766 Examined before the House of Commons relative to the passage of the Stamp Act; appointed agent of Massachusetts, New Jersey, and Georgia; visits Göttingen University.

1767 Travels in France and is presented at court.

1769 Procures a telescope for Harvard College.

1772 Elected "Associe Etranger" of the French Academy.

1774	Dismissed from the office of Postmaster-General; influences Thomas Paine to emigrate to America.
1775	Returns to America; chosen as delegate to the Second Continental Congress; placed on the committee of secret correspondence; appointed one of the commissioners to secure the cooperation of Canada.
1776	Placed on the committee to draft a Declaration of Independence; chosen president of the Constitutional Committee of Pennsylvania; sent to France as agent for the colonies.
1778	Concludes treaties of defensive alliance, and of amity and commerce; is received at court.
1779	Appointed Minister Plenipotentiary to France.
1780	Appoints Paul Jones commander of the "Alliance."
1782	Signs the preliminary articles of peace.
1783	Sings the definite treaty of peace.
1785	Returns to America; is chosen President of Pennsylvania: re-elected in 1786.
1787	Re-elected President; sent as a delegate to the convention for framing a Federal Constitution.
1788	Retires from public life.
1790	April 17, dies. His grave is in the churchyard at 50 and Arch Streets, Philadelphia.

Franklin's Autobiography has no actual chapter or book divisions, but for convenience the following divisions are suggested. Page numbers are listed for both the Washington Square Press edition and the Signet Classics edition mentioned in the core texts section.

Chapter Divisions		Signet	Washington Square
I.	"At length a fresh difference . . ."	16-34	5-27
II.	"The Governor, seeming to . . ."	34-52	27-50
III.	"We landed at Philadelphia . . ."	52-64	50-64
IV.	"I should have mentioned . . ."	64-72	64-74
V.	"At the time I established . . ."	72-89	74-96
VI.	"Having mentioned a great . . ."	89-105	96-114
VII.	"In 1739 arrived among us . . ."	105-116	114-129
VIII.	"Peace being concluded . . ."	116-128	129-145
IX.	"In 1754 war with France . . ."	128-140	145-160
X.	"Governor Morris who had . . ."	140-155	160-179
XI.	"Our new Governor Capt. . . ."	155-167	179-194
XII.	The end	167-181	194-212

Instead of dividing the book into chapters, you may prefer to divide the book into parts. How would you divide the book? Four sections seem to be a logical division. What would you title each division and what pages would each contain if you divided the book into four parts?

STUDY GUIDE QUESTIONS, RELATED ACTIVITIES, AND VOCABULARY STUDY

Section I. Pages 16-34 Signet, 5-27 WSP

Questions:

1. What were the circumstances leading to the writing of the Autobiography?
2. What are some of the interesting points which Franklin tells about his ancestors?
3. Explain to what extent Franklin considered himself successful at the age of 16 or 17.
4. What books did Franklin read as a boy that helped in his self-education?
5. How does this reading material compare with your own?
6. Over what did Ben and his brother James quarrel?

Activities:

1. Discuss with your class how you would write a character sketch about someone who is familiar to all of you. What qualities, characteristics, and descriptive material would you include in your sketch? Following the same procedure you just discussed, write a short character sketch of Josiah Franklin, Benjamin's father. Notice his use of psychology in the early training and guidance of Benjamin.

Vocabulary:

obscurity
felicity
affluence
scrivener
quagmire
proficiency
access
ingenious
vanity
enmities
disputation
dissuaded
libeling

Section II. Pages 34-52 Signet; 27-50 WSP

Questions:

1. List persons who assisted Franklin on his first trip to Philadelphia.
2. What incidents of the trip does he write about in vivid detail?
3. Why did Franklin choose Philadelphia as a place to start a printing trade?
4. How did Franklin describe the abilities of Bradford and Keimer?

5. What kind of friends did Franklin choose?

6. What impression did Franklin make on his first trip to Boston?

7. Why do you think Franklin's father was wise to refuse Governor Keith's plan to set Ben up in business?

Activities:

1. In the role of Benjamin, write a letter to your father explaining why you ran away from home.

2. As Miss Read, write a letter to a friend describing Franklin as you first saw him.

3. Compare Franklin's views on a vegetable diet with the balanced diet we have based on the Basic Seven.

Vocabulary:

errata
indiscrete
abate
victuals
fatigued
frugality
exhort
affable
parsimony
fractious
discretion
glutton

Section III. Pages 52-64 Signet; 50-64 WSP

Questions:

1. How did Franklin chance to make friends with the great lawyer Andrew Hamilton?

2. What do you think of the system of delivering letters from America to England in Franklin's time?

3. What justified Franklin in showing Diddlesden's letter to Hamilton?

4. Where did Franklin readily find employment in London?

5. What trouble did his friend Ralph have in finding employment?

6. What important men did Franklin meet in London?

Activities:

1. Imagine yourself a newspaper reporter assigned to interview Franklin at his lodgings in England. Write the interview giving his impressions of his first trip across the ocean, his disappointment at finding no letter of credit, and his opinion of London life.

2. What influence would such an organization as the Junto have on today's society?

3. For what purpose did Franklin write the Busy Body papers?

4. How did Franklin attract attention to his newspaper, the Pennsylvania Gazette, and increase its circulation?

5. What friend was particularly instrumental in getting government jobs for Franklin and Meredith?

6. How do you think that Franklin at the age of twenty-four was qualified to write a paper on such a subject as the necessity of paper currency?

7. How did Franklin's practical considerations influence his search for a wife?

Activities:
Paraphrasing is telling in your own words what the author means. It is not a shortened form; it parallels the selection it interprets. For that reason the paraphrasing may be longer than the selection itself.

Requirements:
1. It must be definite.
2. It must be worded in clear, simple language.
3. It must not repeat the author's wording.
4. It must contain all the main ideas of the original.
5. It must not add any new ideas.

An incident occurred which showed the great confidence Franklin's friends had in him. It is found on page 76, the second paragraph. Try your hand at paraphrasing this paragraph.

Vocabulary:

pecuniary
tolerable
precision
astrology
punning

posterity
folly
husbandry
chapman
impact
peddlar

Section VI. Pages 87-108 Signet; 96-114 WSP

Questions:

1. What was Franklin's first public project for the betterment of his community, and of what importance was it?

2. Give examples showing Franklin's pride in his mental capacity and physical prowess.

Vocabulary:

expostulate
abominable
facetious
Muses
satirist

Section IV. Pages 64-72 Signet; 64-74 WSP

Questions:

1. Explain how Franklin might have been as successful a merchant as he was a printer if Mr. Denham had lived.

2. How did Franklin's quarrel with Keimer prove a stepping-stone to prosperity?

3. How did Franklin prove his ingenuity in improving the crude printing equipment of the time?

4. What was Franklin's opinion of the "croakers"?

5. What three qualities did Franklin believe to be the most important part of life?

Activities:

1. List the shortcomings that prevented Meredith and Webb from achieving the same measure of success as Franklin.

2. Discuss with your class what a socio-drama is. Plan a socio-drama based on pages 67 and 68 (Signet), 68-70 (Washington Square Press). Show the quarrel between Franklin and Keimer. Show how Meredith interferes and how it all ends.

Vocabulary:

legacy
necessitous
indentures
factotum
stipulated
dissuaded
slovenly

sagacious
imitation
integrity
felicity
fallacious
melancholy

Section V. Pages 72-89 Signet; 74-96 WSP

Questions:

1. What was the Junto?

2. Explain Franklin's plan for arriving at moral perfection.
3. What essential virtues does Franklin's list include?
4. What others would you add?
5. Which virtue caused Franklin the greatest difficulty?
6. Explain the moral of the story of the speckled axe.
7. Why did Franklin add humility, the 13th article?

Activities:

1. Make a chart of what you do in an average day.
2. Now make a second chart of the virtues which you think you have need of. Your chart will probably not be like Franklin's. Which virtues should go at the top of your list?

Vocabulary:

manifest
augmented
porringer
dogma
arduous
habitude

Section VII. Pages 105-116 Signet; 114-129 WSP

Questions:

1. Describe the society of the Free and Easy.
2. Define free as it is used here.
3. Explain the contents of Poor Richard's Almanack.
4. According to Ben, what responsibility do books and newspapers have?
5. What characteristics of Franklin's show up in his writings about religion?
6. Explain his attitude toward the learning of foreign languages.
7. Explain how Franklin used his jobs of clerk of the General Assembly and deputy Postmaster-General in a profitable way for his business.
8. What two public problems aroused Franklin's interest and what did he do about them?

Activities:

The earliest known writers of autobiographies are listed below. Using a source or reference book, find out what you can about these persons and what their autobiographies were called. The dates refer to the probable time that the autobiographies were written.

St. Augustine (circa 400 A.D.)
Benvenuto Cellini (1558-1566)
Girolamo Cardano (1563-1565)

Vocabulary:

sect
multifarious
frugality
harangue
libelling
scruple
inculcated
adversaries
servile
inexactitude

Section VIII. Pages 116-128 Signet; 129-145 WSP

Questions:

1. Characterize Mr. Whitefield.
2. Note Ben's real generosity in donating to causes he believed to be worthy.
3. What was Ben's attitude toward business partnerships?
4. Despite his satisfaction with life in Philadelphia, what two community problems bothered Franklin?
5. What traits of character does Ben demonstrate in solving these problems?
6. What did you learn of the Dunker Society?

Activities:

Draw together the events you will include in your own autobiography. Refer to the material in the unit for help. (Planning Your Own Biography)

Vocabulary:

itinerant
speculation
indolent
eloquence
destitute
emolument
articulated
feign
candid
approbation
proprietary
zealots

Section IX. Pages 128-140 Signet; 145-160 WSP

Questions:

1. Describe Franklin's partnership with Mr. David Hall.
2. What characteristics of both men made this partnership a success?
3. Quote the phrase which tells you that Franklin was a "doodler."
4. Relate the founding of the Philadelphia hospital.
5. What was Franklin's role in the founding of the hospital?
6. Explain the circumstances in Philadelphia which led to the paving and lighting of streets.

Activities:

The main activity for the remainder of the unit will be the writing of the student autobiography. See your unit for additional information.

Supplementary reading: Your teacher may assign additional autobiographies for your personal reading. Several are suggested. If your teacher does not assign the additional reading, you may enjoy reading another autobiography for extra credit. Evaluate your supplementary reading.

Vocabulary:

cede
insinuate
appeasing
zealous
allegation
endeavored
capacious
scavenger
felicity

Section X. Pages 140-155 Signet; 160-179 WSP

Questions:

1. Explain Franklin's plan for uniting the colonies under one government.
2. What characteristic of Governor Morris made it hard for him to get along with the Assembly?
3. Explain how Franklin obtained the use of horses and wagons for military purposes.
4. What consideration was given the army officers by the Assembly?

5. Describe the Indian attack on the army near Duquesne.

6. How had Franklin tried to warn the general of such an attack?

Vocabulary:

approbation
destitute
subalterns
hussar
impropriety
ambuscades

Section XI. Pages 155-167 Signet; 179-194 WSP

Questions:

1. What consideration was given the Quakers in the bill to establish a military militia?

2. Describe the forts which Franklin planned and helped build.

3. What did Franklin notice about the difference in the way men act when they are employed and when they are idle?

4. What did Franklin learn about the customs of the Moravians?

5. How were the Moravian young men guided in their choice of a wife?

6. What scientific experiments of Franklin's led to his being accepted as a member of the Royal Society?

Vocabulary:

averse
incumbrance
infinite
mortification
haughty
paquet

Section XII. Pages 167-181 Signet; 194-212 WSP

Questions:

1. What proposition did Captain Denny make to Franklin, and how did Franklin reply?

2. Explain what Innis meant when he said that the general was like St. George.

3. What did the captain observe to be the cause of his ship's slowness, and what did he do to remedy this?

4. What vivid account of a near shipwreck did Franklin give?

5. Describe Franklin's work in England in obtaining a fair tax law.

II. The Writing of the Student Autobiography

Your class may perform various kinds of activities to start you toward considering your own life as material for a composition. Your teacher may read some student autobiographies written by other students previously, or you may plan as a class a panel discussion considering your own hobbies, ambitions, sports, interesting experiences, etc. If you are to write your autobiography, you will need to examine yourself as well as others. Three plans for the gathering and organizing of material follow. You will want to select the plan which seems most suitable to your desires in gathering and organizing the material for your autobiography. Your teacher will assist you in determining the particular advantages and disadvantages of each method.

PLAN I

A. One Person: What person has had the greatest influence in your life?

B. One Sport: What experiences in this field have left a deep impression?

C. One Summer: How did it change you? What moments were most important?

D. One Year: What helped you really to grow up that year?

E. One Day: What day was most important in your life? Moments of the day--fun, emergencies, sadness.

F. One Fear: What was it? When was it the most intense? Have you overcome it?

G. One Death: What moments connected with death are most vivid?

H. One Pet: How did you get your pet? What does it look like? What moments are most delightful?

I. One Automobile: What was your reaction to the first moment of seeing it? Does it have a name? A personality?

J. One Place: Where have you spent some happy wonderful moments? A farm? A cabin? A kitchen? A living room? What moments do you remember most joyously?

K. One Hope,
One Dream: What do you long for? What do you desire? What do you want from life?

PLAN II

This outline contains four main assignments. The length of the chapters will depend on you.

1. My family and babyhood.
2. My early childhood from kindergarten through sixth grade.
3. My junior high years and current interests.
4. My future hopes and dreams. My ideas and ideals.

PLAN III

Select your own subjects. As much as possible keep your chapters in chronological order. If your life falls into definite periods, write one chapter for each period. Here are some suggested topics:

1. My ancestors
2. My parents
3. My sisters and brothers
4. My earliest recollections
5. My early school days
6. Make-believe days
7. My first trip
8. Exploring our attic or climbing a tree
9. Earning my allowance
10. My first party
11. A scouting experience
12. Learning to swim
13. Learning to rollerskate
14. My first pet
15. My best friend
16. Family fun
17. A summer on the farm or in camp
18. A red-letter day
19. My likes and dislikes
20. My hobbies
21. Vacations at our house. (Thanksgiving, etc.)
22. Pranks of my youth
23. When I was sick
24. Saturday picnics
25. Punishments I remember
26. Making the team
27. Graduation day
28. My greatest achievement
29. My first job
30. My plans for the future

GENERAL INSTRUCTIONS

As you look at these three plans for gathering the information for your autobiography, and as you consider what you have learned or will learn in your study of autobiography, you will find that an autobiography does not pretend to list chronologically every fact and incident of the author's life. The author must select from all of his experience those incidents that are most representative of his life. As you select the plan for gathering information that you will use, you will tend to cluster your information around certain incidents rather than others. You have a responsibility as an author to present to your reader details and incidents that are both interesting and that give a fair and accurate picture of your personality and the events of your life. In the interest of accuracy honesty, good judgment, and fair interpretation of facts, you will want to do the following things:

1. Think of interesting details and incidents in your life. Take notes.
2. Gather all the information from home that you can.
3. You may have to write letters to gain information, including clippings and pictures. If so, do so at once.
4. Organize material in sequence.

WRITING YOUR AUTOBIOGRAPHY

By the time you have finished the study of Benjamin Franklin's autobiography, you should have most of the materials that you want to use available. The following suggestions may help you in completing your project:

1. Try to think of some general plan of organization for your writing that fits your material best. Refer to the three plans of gathering and organizing material that were recommended previously.

2. Try to settle upon an introduction and a conclusion to your paper. As you write, try to remember that your paper must constantly move from the point of its beginning to its ultimate ending in some logical pattern. Think of a title that best expresses the central idea of your paper.

3. Your autobiography will be evaluated for meaning and distinctiveness. You are a unique individual; there is no one else quite like you. Your paper must be personal, not too common. Conversation, description, and humor will help to make your essay more interesting. Your autobiography should above all express your personality, and you should try to make it live with the full vividness which is yours.

4. When you have finished writing your autobiography, revise it as many times as you think are necessary to make it come up to your best standard of writing. Be careful as you revise so that you do not remove all of your personality and make your autobiography too stiffly formal.

SUPPLEMENTARY BIBLIOGRAPHY:

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Osa Johnson, I Married Adventure (Philadelphia: J. B. Lippincott Company, 1940).

Helen Keller, The Story of My Life (New York: Dell Publishing Company, Inc., 8296, 50¢).

Rudyard Kipling, Something of Myself (London: The Macmillan Company, 1937).

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Lincoln Steffens, Boy On Horseback (New York: Harcourt, Brace Inc., 1935).

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A CURRICULUM FOR ENGLISH

Student Packet

FORM CLASSES

Grade 7

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Experimental Materials
Nebraska Curriculum Development Center

FORM CLASSES

CORE TEXTS: None. All material is included in the Teacher and the Student Packets.

SUPPLEMENTARY TEXTS: None.

OVERVIEW:

Ever since you entered school in the kindergarten, you have been dealing with language, both its oral and its written uses. When you were listening to the stories read to you during your elementary-school years, your teacher was, from time to time, calling your attention to particular words and their forms and to various kinds of sentences in the stories. At least for a number of years you have used the language yourself and noticed the uses that writers make of it in the telling of their stories and poems. From this experience, you have formed certain ideas respecting the system which we call our language. Now you are about to study a unit which will help you to organize much that you already know about this language. As you work through this unit, you may be surprised to discover how much you really do know about language although you have not been conscious of this knowledge.

In this unit you will be concerned with the forms of words as we speak and write them; you will also be concerned with the positions in which you place certain kinds of words in your utterances or in the sentences which you write. You are about to begin a journey in which you will have the opportunity to discover certain generalizations that are true for the language we speak and write. In most of the exercises which comprise this unit, you will be asked to look at words for their individual formal characteristics and for the positions they occupy in sentences. Then you will be asked to answer certain questions respecting what you observe. Finally, you may be asked to state a generalization--a statement which announces some truth about what you have observed after looking at a number of examples. Let's begin our first exercise.

I. Classification Procedures:

Exercise 1: Read the following paragraph of nonsense words.

Hodgely the snikest burks grinked. The burks sorked the brids and the ronks magled the skards. The borkest glors slinkly dreeked the cloots. The glors wickled the cartest slanks goorly. The glors bloked the borest snarks.

The passage is written in nonsense language which uses the structural signals of English, such things as word endings and words which connect other words. Of course it would be possible to omit the nonsense words of this passage and to substitute ordinary English words in order to make an understandable passage. But for the present do not try to give meanings to the nonsense words; this exercise has nothing to do with any meanings of any words. Here you are to assume the role of a language scientist, a linguist. As such a person, you are to explore, observe, and finally describe your language. The important thing here is to see how many words that you can find which seem to have the same endings and to arrange these in groups. The following questions will help you with your observations and descriptions.

(1) Do any two nonsense words have any one characteristic?
(2) Are these two related to any other nonsense word?
(3) Can you find yet another nonsense word which has this characteristic?
(4) Group the words together in as few or as many groups as you like, but all the words in any one group must have at least one characteristic in common, although some may have more than that.
(5) Include each one of the twenty nonsense words in a group.
(6) How many different kinds of words have you distinguished?

Now that you have discussed the first part of this exercise and you and your teacher have arrived at what seems to be a consensus in the grouping of these words, answer the following questions:

(1) Do any particular words appear consistently along with those words endings in -s?
(2) Do these same words appear in any particular pattern with other words?
(3) Do -est words appear in a pattern with other words?
(4) Do the -ed words appear in a pattern with other words?
(5) Do the -ly words appear in a pattern?

Exercise 2: Now write a translation of the nonsense passage: (1) Replace every nonsense word with a meaningful word. (2) Be sure in this replacement to keep the structural signals of the nonsense words--word endings and connecting words.

In Exercise 2, you and your teacher may have decided that the nonsense words of the passage could be classified. Now read the following nonsense passage:

> The slartest borks gleepified the choks, but a bork ogly gleepifies a chok. A gleep was borkizing a glor, just as the gleeps have ogly borkized the glors. Krankly the distest gleeps have been gleepifying the choks. The chok's slurk is turping smickly, just as the bork's slurk has turped ogly. A gleep's slurk has been turping and borkizing too. A gleep's slurk will ogly borkize.

II. Inflectional and Derivational Suffixes

Exercise 1:

According to their endings, which words in this nonsense passage will fit in the classes already established? Use the following form in writing your answers:

I	II	III	IV

When you have your words arranged in these four columns, answer these questions: (1) Do all the nonsense words of this passage fit into the classes according to our test of endings? (2) Do you notice anything unusual about the words you classified?

Exercise 2:

Now look back at the original nonsense passage (in I.) and also study the groupings you made in Exercises 1 and 2. Then see how well you can answer the following questions:

(1) In the first sentence, which words are in the positions we have established for our tentative classes?
(2) In the second half of the first sentence, does _a_ serve a function similar to that of _the_? Compare this with the second sentence.
(3) Can you formulate a principle about the use of _a_ and _the_?
(4) Do _bork_, _borks_, _chok_, _choks_, _gleep_, _gleeps_ all belong to the same class? How do you know?
(5) There is a third form of all these--that ending in _-'s_. Does that form belong in the same class? (Note that the _-'s_ forms appear in the position of the _-est_ words between _a_ or _the_ and another word of the same class.)
(6) How should we revise our criterion for _-s_ words?
(7) Look at the other forms of _bork_ and _gleep_. Do they belong in the same class?
(8) By applying the criterion of position, can we say that _gleepified_ and _gleepifies_ in the first sentence belong in the same class as the _-ed_ words?
(9) To what class do the -ing words belong?
(10) Compare _gleep_ and _gleepify_, _bork_ and _borkize_. What puts the various forms in different classes?
(11) What are the other suffixes in the two classes examined?
(12) What is the difference between these endings and derivational suffixes _-ize_ and _-ify_?
(13) What are endings like _-s_, _-'s_ and _-ed_, _-ing_, and _-s'_called? (They are final in words. No other suffix can be added after them.)

Exercise 3:

Which of the following words display inflectional suffixes? Which display derivational suffixes?

crystal, crystals, crystalize, crystalizing
beauty, beauties, beautify, beautified, beautiful
government, governments, govern, governed
class, classes, classify, classifying

Exercise 4:

Using the following chart as a guide, see how many of the words listed below it that you can fit into the chart:

	Noun	Verb	Adjective	Adverb
Inflectional Suffixes	shop shops shop's shops'	shop shopped shopping		
Derivational suffixes	shopper shopgirl shopkeeper		shopworn	

null, nullify, nullification, etc.
school, scholarly, scholastic, etc.
mother, mothered, motherly, etc.
quest, request, question, etc.
scribe, subscribe, describe, etc.
right, righten, rectify, rightly, etc.
labor, belabor, laboriously, etc.
glory, glorify, gloriously, etc.
ease, eased, disease, easily, etc.

(From time to time during the year, your teacher will ask you to treat in the same manner other interesting words which you encounter in your study of the literature units.)

Exercise 5:
Write a short paragraph summarizing the discoveries you have made in Part II respecting inflectional suffixes and sentence position.

III. Nouns

Exercise 1: What linguistic principle is displayed in the following list of nonsense words?

burks
brids
skards
glors
cloots
slanks
snarks

gleeps
chok's
slurk
chok
gleep
glor

borks
choks
bork
bork's
slurk
gleep's

Exercise 2: Read the following nonsense passage:

A stamsos mungled, and those hasnaches bumted no oozles. Each dressel is bumpting. One drimson's grank plabbed the vatch's drostes. Some frants' crots strunted. Snavely an acrot hrunted many trunts.

Now, considering this nonsense passage and the nonsense words in Exercise 1 above, answer the following questions:

(1) What were the reasons for grouping all the words in Class I during the previous exercise?
(2) In the nonsense passage locate all of the words which would fit into Class I, which we may now call nouns. Use one or all of the tests you have developed as characteristics of the noun.
(3) You have been able to use position or ending or determiner to describe these nonsense words as nouns. Now go through the passages to find all of the words which occupy the position that the has in our previous passages.
(4) The could be substituted for these words and vice-versa. Think of any words other than those you have already listed which might fit into this slot (position) for the determiner.
(5) Look once more at the nouns in the preceding nonsense passage. How do some of these nouns differ from the earlier nonsense nouns?

Exercise 3: Read the following sentences. Then answer the questions which follow these sentences:

> Joe's uncle gave him some paint for his go-cart.
> The fullback protested the referee's decision.
> One of the campers broke Jim's new ax handle.
> The students' books should be stored on the shelves.
> Joe carried the guests' bags upstairs.

(1) What inflectional suffixes for nouns are found in these sentences?
(2) What can you observe about the nouns ending in -'s or -s' in respect to their position in the sentence?
(3) From these examples can you decide how to use the -'s and the -s'?

Exercise 4: Write a brief summary of your discoveries respecting the determiner and its relation to the noun, the inflectional affixes of nouns, and the positions in sentences in which nouns fit.

Exercise 5: Using the following list of words, answer the following questions:

A.
farmer
baker
doctor
supervisor

laggard
drunkard
volunteer
engineer

correspondent
regent
mortician
technician

anateur
chauffeur
scientist
artist

B.
Evangeline
heroine
actress
huntress

(1) In which of these sentence patterns could these words be used?
(a) They were very. . . . . . .(b) They did it very. . . . . .
(c) Let's. . . . . . .(d) The . . . . .was driving.
(2) This (d) pattern indicates a "noun" as we have seen before. What is common between the meaning of these nouns?

(3) What is the difference between the words of group A and those in group B? Can you think of other words having the same endings? Do they have the same kind of meaning?

(4) What rule can we make regarding these nouns, since they all have the same kind of meaning?

(5) In a dictionary look up the complete entry on three different suffixes selected from the following list of words. Then explain why these words have different suffixes instead of the same.

A.
government
arrangement
amazement
appearance
resistance
confession
allusion
composition
mention
arrival
survival
departure
failure

(6) Find in the dictionary three other words each of which has the same suffix as the three selected from the lists. Do these suffixes have the same meanings?

Exercise 6: Read the following list of words, and then answer the questions which follow them:

B.
goodness
ugliness
certitude
gratitude
loyalty
safety
freedom
kingdom
heroism
idealism

(1) In which of these sentence patterns could these words be used?
(a) They were very. . . . . (b) They did it very. . . . .
(c) Let's. . . . . . .(d) His. . . . . .was surprising.

(2) This (d) pattern indicates a noun as we have seen before. What is common in the meaning of these words?

(3) What is the difference between the words of group A (above) and those of group B? Can you guess from what kind of words they are derived? Can you think of other words with the same ending? Do they have the same kind of meaning? Can you make sentences using them?

(4) What can you say about words ending in: -ment, -ance, -ion, -al, -ure, -ness, -tude, -ty, -dom, -ism?

Exercise 7: Using this sentence pattern and the list of words which follow it, answer the questions:

The____________________________looked good.

lovely
apple
school
explain
car
go
go-cart
game
house
move
bike
fast
excellent
sidewalk
boy

(1) In the nonsense passages you observed that nouns came before -ed words. In the preceding sentence we have an -ed word. Which of the possible words from the list would fit into the blank?

(2) All of these words in the blank sound like English; that is, we have very definite patterns into which certain words fit.
(3) Let's change our example to "The______________look good."
(4) See if these words fit our other characteristics.
(5) Can "The____________" be used as a test frame for nouns?

Exercise 8: There may be other positions in the sentence in which the noun will fit. Read the following sentences; then answer the questions coming immediately after them:

> The campers' menu included bread and butter, ham and eggs.
> Flags and pennants decorated the midway.
> The cars, bicycles, and motorcycles clogged the highways and byways.
> Football, basketball, and baseball are popular sports.
> Omaha and Lincoln are in Nebraska.
> Both Jean and Paul moved the desks and chairs.

(1) Up to this point in our study of form classes, what tests do we have for identifying nouns?
(2) List the words from these sentences which are classified as nouns because of their inflections.
(3) List the words in these sentences which are nouns because of their positions before verbs.
(4) List the words in these sentences which are nouns because they follow determiners.
(5) What do you observe about all these nouns which you have already listed in answering (2), (3), and (4)?
(6) What words appear in the midst of this series?
(7) Name other words which, like and, might appear in the midst of a series of nouns.
(8) From your answers to (6) and (7) what new test can you formulate about the location of a noun in an English sentence? State it.

Exercise 9: Study the following sentences; then answer the questions which follow them:

> The roses beside the house bloomed for two months during the summer.
> A wall of bricks surrounded the park at the end of the street.
> Jane decided between the coat and the suit.
> Cheers from the crowd in the stadium sounded across town.
> A car with a trailer pulled into the driveway.
> Two bees buzzed around my head.

(1) Find each noun in these sentences and write after it your reason for classifying it as a noun. (For example, roses--inflection.)
(2) Copy all of the sentences, leaving spaces where you have omitted the nouns. Now you can see a skeleton of language. Which parts of the skeleton can you identify?
(3) List the remaining words. Now for each of these words which you have listed, list the other words which would serve satisfactorily as substitutes.

(4) After studying the foregoing lists of words which you have written down, what generalization can you state respecting another way of identifying nouns? State it.

Summary:

Now either make an outline or compose a chart to display all of the tests which you have learned by means of which nouns can be identified.

IV. Pronouns

A. The neighborhood boys and girls congregated in Bill's living room listening to records. Nancy, Jim, and Anne slouched on the couch, but Bill stretched out on the floor. Mary popped corn, Tom poured cokes. Saturday afternoon was a perfect time for this.

Concerning this passage, consider the following:

(1) What nouns can you select from this passage by means of the criteria we have developed? List.
(2) Now remove your nouns from this passage. Copy the passage on a piece of paper leaving blanks where the nouns were.

Note:

In describing English you have found that new words are being developed all the time to describe new inventions and new techniques, and that old words fit into different form classes. However, we do have a closed class of words--that is, a class into which no new words are moving. These words come to us from Old English, and actually we have considerably fewer of them than did the early Englishmen. Words in this group are called pronouns, a word formed of the Latin prefix pro, which meant among other things in place of, and the stem noun, with which you are already familiar.

ic	ou	he	heo	hit
min	oin	his	hierce	his
me	oe	him	hierce	him
me, mec	oe, oec	hine	hie	
			he	
			heo	

wit	git
uncer	incer
unc	inc
unc	unc, incit

we	ge	hie
user, ure	eower	hiera
us	eow	him
us, usic	eowic	he, hie

In this Old English, you can see some words that are very similar to our Modern English pronouns. Now make a list of our pronouns:

I, me, my, mine, myself
we, us, our, ours, ourself
you, your, yours, yourself
he, him, his, himself
she, her, hers, herself
it, its, itself
they, them, their, theirs, themselves

(3) Go back over the skeleton passage you wrote for (2). Can we use pronouns to substitute for the nouns which were in the original passage? Insert whatever pronouns will fit.

You have perhaps already noticed that some of these pronoun forms function very often as determiners of nouns: my, your, his, her, its, our and their.

my book
your time
his lesson
her hair
its name
our school
their ideas

One interesting peculiarity of this group of determiners is that they can be accompanied with a special word own:

my own book
your own time
his own lesson
her own hair
its own name
our own school
their own ideas

No other indicators make use of this function word own. Try some and see (the, a, an, many, some, these, those, etc.)

- - - - - -

Note:

Pronouns are. . .eight words whose importance outweighs their number. They are often classed as a separate part of speech because they are morphologically different from the noun.

These eight pronouns are: I, we, you, he, she, it, they and who. All have inflectional variants, but they do not have the (-es) plural and the (-'s) possessive characteristic of most other nouns. Instead, they have forms called "objective" and the "first and second possessive." Only three--I, we, and they--have four distinct forms: you, he, she and who have three forms and it has only two. The three with four forms establish a paradigm including the others.

Your teacher will explain the following chart:

Paradigm - 7 Pronouns[1]

<table>
<tr><th>Subjective</th><th>Objective</th><th>First Possessive*</th><th>Second Possessive</th></tr>
<tr><td>I</td><td>me</td><td>my</td><td>mine</td></tr>
<tr><td>we</td><td>us</td><td>our</td><td>ours</td></tr>
<tr><td colspan="2">you</td><td>your</td><td>yours</td></tr>
<tr><td>he</td><td>him</td><td colspan="2">his</td></tr>
<tr><td>she</td><td colspan="2">her</td><td>hers</td></tr>
<tr><td colspan="2">it</td><td colspan="2">its</td></tr>
<tr><td>they</td><td>them</td><td>their</td><td>theirs</td></tr>
<tr><td>who</td><td>who(m)</td><td colspan="2">whose</td></tr>
</table>

*often used as determiners

You and it double as subjective and objective.
Whose is first and second possessive.
Who is both subjective and objective.
Also classified by person---1st, 2nd, and 3rd.

3rd person:

he, she, it and they are noun-substitutes

1--from W. Nelson Francis, The Structure of American English (New York: Ronald Press, 1958), p. 244.

(4) From the following sentences remove the underlined nouns. Now insert appropriate forms of pronouns, (You may have to make other

adjustments in the sentences, such as removing determiners.)

Helen gave a *ball* to *Jack*.
The *ball* was pink, blue, green, and yellow.
The *parents* wrote to *Helen*.
Helen's letter was disappointing because the *letter* was very short.
When Jack heard the *dog's* bark, *Jack* was frightened by the *bark*.
The girls wore the *girls'* new *dresses.*

V. Verbs

(1) What were the structural characteristics of nouns? List the four tests.
(2) Do you think that other classes of words might be identified by determining similar characteristics? Why?
(3) In the introductory lessons we identified a class of words which ended in -*ed*. What were the other characteristics of this class?
(4) The traditional term for this class of words is verb.

Exercise 1: Use the following paragraph for the rather long series of questions and exercises which follow.

Tony grabbed his coat and rushed out of the house. He leaped on his bike and he pedaled furiously. He bumped a curb and the bike crashed against a pole. Tony landed on his back.

(1) Are there any differences in the way we say the -*ed* endings of the verbs in the passage above? Let us classify the verbs according to these differences.

rushed	grabbed	landed
leaped	pedaled	
bumped		
crashed		

(2) We should notice at this point that we have some words that can be inserted between our nouns and verbs in these sentences. What are they? Insert them where they will fit.
(3) Can you think of any other words that can be placed before these verbs?

You will allow that we can say some of these same ideas in another way, again by using the same "-*ed*" form of the verbs but with such words as "got" or "was." Observe:

The coat was grabbed by Tony, and he rushed out of the house. He leaped on his bike and pedaled furiously. A curb was (got) bumped by him, and a pole was (got) crashed against by his bike. Tony landed on his back.

(4) Notice that some of the sentences will not allow this turning-around while others will. Do you suspect that you can offer a generalization about which verbs allow this transformation and which do not?

(5) Tony grabs his coat and rushes out of the house. He leaps on his bike and he pedals furiously. He bumps a curb and the bike crashes against a pole. Tony lands on his back.

The sound of the final s in these verbs is not identical for all of them. Sound each and then group the verbs according to the same terminal sound which they share.

(6) Can any other inflectional ending be added to the verbs in passage (5)? What are they? After making this change, do you still have a fluent English sentence? What rule can be formulated about the use of a verb inflected with -ing in a verb position?

(7a) Now summarize the forms of the verbs which we use in English sentences:

(b) After each verb form below, list the words which you have discovered can go with each. Perhaps not every one can have another word with it in an acceptable English sentence:

Verb	Words Which Go With It
grab	
grabs	

(8) Now, if we use some test "frames," we may discover yet other "auxiliaries" for these verb forms.

I (or he) ______________grab.
I (or he) ______________grabbed.
I (or he) ______________grabbing.

And, if we are willing to experiment a bit, we shall find that the complications of the verbal auxiliaries are considerable. Notice:

He grabs.	He was grabbed.
He can grab.	He was being grabbed.
He is grabbing.	He has been grabbed.
He can be grabbing.	He could have been grabbed.
He has been grabbing	He has been being grabbed.
He could have been grabbing.	He could have been being grabbed.

(9) Now, if we examine these longer forms we have worked out, we will observe a fixed order of the elements of the verb phrase. What is this fixed order? Describe which verbal element comes first and which comes last. Is there any acceptable way of varying this order of verbal elements? Explain.

Exercise 2: Earlier we discovered in the nonsense passages that verbs took at least two derivational suffixes. Do you remember gleepify and borkize? Look at the following list of root words. To which of these can you add a verb affix (prefix or suffix) which will make the completed word appropriate in this sentence frame: We ________________ it.

large
courage
power
balm
calm
origin
fast
haste
false
special
real

Exercise 3: Before we go on to learn more about the verb, write a series of short sentences which state the structural characteristics of the verb as you have learned of them in V.

Note: We may now consider allomorphic variations (known traditionally as "irregular" verbs) in verb forms.

We have observed already in our dealing with our language that we must constantly be aware of variations from regular patterns. We know from the study of phonology that what we represent by the symbol /p/ covers the rather different sounds underlined in the following words: pot, spot, and top. And we know that the -s form for nouns included not only such different pronunciations as /s/, /z/, and /ɨz/ (plates, spoons, and glasses), but also such variants as /ɨn/ (oxen), /ay/ (alumni), and /iyz/ (crises). Now, we must observe that all our verbs do not follow exactly the same pattern--the pattern we have thus far established for verb forms. Indeed, we have discovered, if we have been watchful, that the -s forms of verbs are variously pronounced (/s/ in stops; /z/ in grabs; /ɨz/ in crashes). Likewise, we have noticed that the -ed form is also variously said: /t/ in "stopped"; /d/ in "grabbed"; /ɨd/ in "landed."

The variants we are going to consider now are perhaps more exciting, because they are rather greater variations from the normal patterns we have observed. Because they are greater in their variation, they have been called traditionally "irregular"--they do not follow the "rule" so closely as do these other variants we have seen.

Exercise 4: Consider this passage. Then classify all of the verbs of it which can be classified according to what you have learned to this point about the structural characteristics of the verb.*

> The coach begins to think about the choice of the team early in the season. He brings together all of the possibilities. The boys sit in the gym and write out the application forms. All candidates prove all-round athletes and they immediately begin a demonstration of their talents. They dive; they swim; they throw; they go through many drills. Finally the coach chooses the team.

*Position after the Noun   Inflectional Suffixes   Auxiliaries

Exercise 5: Recopy the passage above, but this time replace the verb forms with the -ing forms of the verbs. (Of course you will have to supply auxiliaries to make your sentences English ones.)

Although your passage will not be an example of good writing, at least it will demonstrate that we can use the -ing form here if we want to.

Exercise 6: Recopy the same passage again, but this time replace the verb forms with the -ed forms of these same verbs. (Here you are likely to find very considerable variations from our "normal patterns.")

Study your paragraph carefully and select the verbs on the basis of position after the noun alone.
These words position as verbs. Do they fit into the other characteristics?
Do they end in -ing, -s, or -ed?
What has happened to these words since we observed them in the first paragraph?
Do you believe we should still include them in the verb basic-form class? Why?
Can you include these exceptions in our characteristics? For what reasons?

Note: Why do you think small children use such words as throwed and drawed? What does such usage tell us about our tendencies when dealing with verbs (and other form classes, as well)?

Exercise 7: Recopy the same paragraph again, but this time use the -ed forms with auxiliaries.

If you made the substitutions of the verb forms correctly, you will find that you have used the following:

> Begun, written, proven, (proved), begun, swum, thrown, gone, and chosen. In short, you have found that, whereas most English verbs have four inflectional forms, some have five--they have two variants of the -ed form, one of which is used without auxiliaries, the other of which is used with auxiliaries. Actually, when we consider that in Modern English there are tens (and perhaps hundreds) of thousands of verbs, the number of these variants is very small indeed. Your teacher may wish to analyze with you the various forms of the verb and the classes into which they fall.

Exercise 8: Read these sentences, and then do what you are directed to do:

> The football player could run, tackle, and block.
> The student council planned and organized the dance.
> We observe and analyze the sentences.
> He can print and write equally well.
> The girls selected a recipe, mixed the batter, and baked a cake.

(1) Pick out verbs in these sentences. Use the criteria for verbs. By which test can you prove that each of these selected is a verb?
(2) What function words do you find in these sentences?
(3) Tell what kind of function word each is. Which are noun determiners? Which are connective words? Which are auxiliaries or verb determiners?
(4) Observe the last sentence. How do the verbs position differently from the verbs in the previous sentences?

(5) From your answers to the preceding questions formulate a generalization respecting the use of more than one verb in an utterance.
(6) What rule might you make respecting the punctuation of a series of three or more verbs (or nouns) in an utterance? (Look at the first and final sentences.)

VI. Adjectives

Reconsider the -est words in the nonsense passage from the beginning of this unit:

> Hodgely the snikest burks grinked. The burks sorked the brids and the ronks magled the skards. The borkest glors slinkly dreeked the cloots. The glors wickled the cartest slanks goorly. The glors bloked the borest snarks.

(1) What are the -est words of the passage?
(2) Where do these words appear in the sentence pattern--between what two forms?

Exercise 1: Examine the following sentences, and then answer the questions which follow them.

The big dog wagged his stubby tail.
Alice bought a beautiful bracelet.
Our new neighbors are building a large room on their old house.
A cold, wet rain spoiled the new paint.
The young actress wore a colorful costume.

Concerning the preceding group of sentences:

(1) What are the determiners used in these sentences?
(2) Check back to see if all the determiners and nouns in these sentences fit into the characteristics listed for the noun form class of words.
(3) What do you observe about the position of each determiner and each noun?
(4) Do the words which come between the determiners and the nouns have one characteristic suffix?
(5) What is the common characteristic?
(6) How would you state this characteristic?
(7) Set up a test frame which will always use an adjective.

Exercise 2: Examine this next set of sentences. Notice the position of determiners, adjectives, and nouns. Notice also other words which appear with these three.

The mighty big dog wagged his rather stubby tail.
Alice bought the most beautiful bracelet.
Our very newest neighbors are building a pretty large room on their old house.
A somewhat cold, wet rain spoiled the brand new paint.
The very young actress wore a most colorful costume.

(1) We have already agreed upon the words that can be called adjectives in these sentences. Give the reasons for their being called adjectives.
(2) Observe and list the new words which have been brought into the sentences.
(3) Where do they position in the sentence?
(4) These words may be called qualifiers. State the characteristic for the appearance of the qualifier in the sentence.
(5) Make up as long a list of function words called qualifiers as you can think of. (You may find as many as thirteen.)

Exercise 3: Consider the adjectives in these sentences:

The red, white, and blue flag flew from the distant lofty pole.
The high, bare, and steep mountain loomed up on the rugged windswept horizon.
The delicious and attractive cakes highlighted the annual sale.
The noisy, pushing, jubilant crowd left the stadium after the final game.

Now answer these questions:

(1) You found nouns that appeared in series; you found verbs that appeared in series. What appear in series in these sentences?
(2) List the adjectives in these sentences which appear in the attributive position, immediately in front of nouns.
(3) List the adjectives in these sentences which appear immediately after the noun determiners.
(4) What rule can you state about the use of connectors and punctuation when adjectives appear in a series within an utterance?

Exercise 4: Study the two groups of sentences which follow, and then answer the questions which follow them:

Atomic energy is powerful.	Atomic energy is powerful energy.
This low ground looks swampy.	This low ground is swampy ground.
The western sky seems overcast.	The western sky seems overcast sky.
That defensive play was a successful.	That defensive play was successful play.
Fran looks glamorous.	Fran looks a glamorous girl.
The dog's bark was weak.	The dog's bark was a weak bark.
The mountain trail was rocky.	The mountain trail was a rocky trail.

(1) Do you prefer one group of sentences over the other? Why?
(2) What can you observe about the adjective in the second set of sentences?
(3) In the first set of sentences can you make an observation about the positions of adjectives?
(4) What kind of sentence frame will display the position of adjectives in the first group of sentences?
(5) Now summarize the characteristics of the adjective as you have observed them to this point.

Exercise 5: Examine the following sentences, and then do what you are directed to do.

This jealous child was furious.
The heavy, greasy mechanic was crabby.
A sensible division of the duties is possible.
He was thoughtful yet pitiful.
The thankful student stared at the thoughtful teacher.
Regular exercise is of particular value.
The primary and secondary grades met together.
The Japanese and Chinese languages seem difficult.

(1) List any adjectives with -er or -est suffixes in the foregoing sentences.
(2) Now list the words which occupy adjective positions in the sentences.
(3) What similarities do you find among many of the adjectives you listed in answering (2)?
(4) Now list as many other words of which you can think which have the same characteristic which you discovered when answering (3).
(5) Now list as many other derivational suffixes characteristic of adjectives as you can think of, and after each write several examples of adjectives which display each of the derivational suffixes.
(6) In this process (5) did you find any derivational suffixes of adjectives which are also inflectional suffixes of verbs? What does your discovery suggest about other uses of some verb forms than that displayed when they follow the noun in a sentence?
(7) Can you discover any prefix which may be attached to a verb and when attached makes the verb useful in the adjective position preceding the noun?

Exercise 6: Look at the word groups under A and B. Notice the underlined words. Then answer the questions which follow.

A.	B.
The beautiful queen	The beauty queen
A sophomoric stunt	A sophomore stunt
The orchestral concert	The orchestra concert
The defensive witness	The defense witness
The sporty car	The sports car

Concerning these two groups of words:
(1) Positionally, is there any difference between the underlined words in list A and those in list B?
(2) In terms of suffixes, do you observe a difference between the words underlined in list A and those in list B? State what it is.
(3) Does any underlined word in list B have a distinguishing suffix?
(4) Might all of the underlined words in list B be considered nouns, except for their position?
(5) Might any of the underlined words in list B take the -'s inflectional suffix of the noun?

(6) Try the function word more before each of the underlined words in the two lists; what do you observe?

(7) Now try utilizing the following frame and repeating the underlined words after the word is:

The beautiful queen is beautiful.	The beauty queen is beauty.
A sophomoric stunt is sophomoric.	A sophomore stunt is sophomore.
The orchestral concert is orchestral.	The orchestra concert is orchestra.
The defensive witness is defensive.	The defense witness is defense.
A sporty car is sporty.	A sports car is sports.

(8) What do you observe?

(9) Now summarize the discoveries you have made respecting the underlined words of List A and those of List B --the positions they occupy or cannot occupy, the effect of the suffixes in determining their position in the sentence, whether they can take inflectional suffixes and whether they tolerate adjective function words (more, most).

VII. Adverbs

Hodgely the bikest burks grinked.
The glors wickled the cartest slangs goorly.
The borkest glors slinkly drecked the cloots.

These sentences appeared in the first lesson of the unit. From them we have discovered that certain words either identified by the -s ending or the position in which they are used were nouns; certain other words recognized by the -ed or similar endings or occupying certain positions in the sentence were verbs; and still another group of words with certain derivational endings and always appearing before the noun or after a special verb were adjectives.

There is still another group of words that we have not identified. Look at the sentences and see if you can find any similarity among certain of the nonsense words that have not been classified in the groups previously studied. Apparently, then, there is another group of words we must find out about, and we have just one clue so far. What is that clue?

If we are to find out how these words affect the meaning of a sentence, we should convert the nonsense sentence into a meaningful sentence.

Convert each of these three sentences to meaningful English sentences. If you are in doubt about any of your conversions, ask you teacher to check them. When you are sure your conversions are correctly done, answer the following question: What do you observe about the words of the new group? By what characteristic can you identify them? As we proceed, keep this characteristic in mind.

Now look at the position which the words of the new group occupy in the nonsense sentences or in your conversions of the nonsense sentences.

(1) Where does the word appear in the first sentence?
(2) In the second sentence?
(3) In the third sentence?
(4) Now write a statement about the two characteristics by which the new word may be identified: its suffix and its positions.

We will call this new word an adverb.

Exercise 1: Study the following sentences and the symbols below each word:

a. Hodgely the bikest burks grinked.
Adv. D Adj. N V
b. The glors wickled the cartest slangs goorly.
D N V D Adj. N Adv.
c. The borkest glors slinkly drecked the cloots.
D Adj. N Adv. V D N

(1) After you have studied the sentences and symbols, check to see if you know how to represent Noun, Verb, Adjective, Adverb, and Determiner by symbols.
(2) Now, using the patterns of these three sentences (Adv. D Adj. N V; D N V D Adj. N Adv.; and D Adj. N Adv. V D N) write two English sentences to illustrate each.
(3) In the first part of VII, you learned the positions of adverbs. Recopy each of your six sentences prepared in (2), but as you recopy, observe the positions in each sentence in which you can place the adverb and still have a fluent English sentence. (You may have as many as eighteen sentences.)
(4) From the sentences written for (3) state what discovery you made concerning the positions into which adverbs will idiomatically fit. (If idiomatically is an adverb, notice where it has been positioned in the preceding sentence.)
(5) Make a statement in which you compare the mobility or fixed state of the adverb with that of the noun, verb, and adjective in the English sentence.
(6) Now summarize what the three characteristics of the adverb are as you have discovered them in working through activities (1) through (5).

Note: We need a word to describe the most noticeable characteristic of the adverb. 1st clue: When the chest x-ray unit comes to your town, what do you call the unit because of its moving from place to place or town to town? 2nd clue: Why do we call our most popular vehicle an automobile? Now that you have discovered the word, you can use it when discussing this characteristic of the adverb.

VIII. Adjectives and Adverbs

We have found that adverbs are marked by -ly endings and may occupy three positions in the sentence--
at the beginning of the sentence;
at the end of the sentence;
between the first noun and verb;

and may move from one of these positions to another. This last characteristic of the adverb allows us to make some distinctions that otherwise would be very difficult. Consider these pairs of sentences:

The boy looked *soldierly*.
The boy looked *eagerly*.

The girl appeared *homely*.
The girl appeared *immediately*.

His voice sounded *manly*.
His voice sounded *loudly*.

(1) Observe that the underlined words all end in *-ly* and all occupy positions at the end of the sentence. But we found that the end positions in sentences of this sort were positions which could be occupied by adjectives (predicate adjectives) as well as adverbs. Which are these, and how do we tell? Furthermore, if the word is an adjective, it will go idiomatically between the determiner and the noun before the verb. Which of these words will?

(2) Thus we see that we have two structural tests to differentiate these words. But we must allow that, if we didn't know the meaning of the word, we should have no way of telling whether it was adjective or adverb. Try a nonsense word:

The boy looked *droobly*.

Until I know what *droobly* means, I cannot analyze the "grammar" of this sentence. But I do know that *droobly* is either an adjective or an adverb.

(3) By looking at the roots of the six underlined words of the sentences above, can you make a discovery which will help you to discriminate between adjectives and adverbs?

Exercise 1: Look at the position of *not* and *never* in the following sentences

I *am* not tired.
He *did* not go.
We *can* not *be sending* money to you forever.
He *was* not *being given* help.
She *hasn't* a chance.
I *have* never *swum* that river.

(1) What generalization can you make respecting the position(s) into which these two adverbs expressing the negative will fit?

Exercise 2: Two adverbs which do not end in *-ly* may or may not have mobility. Study these two word groups. Then answer these questions:

(1) *Very* and *too* increase the force of the adjective or adverb which follows either. In these groups, will the groups make sense if you move either *very* or *too* to another position?

(2) What generalization can you make regarding the position(s) in which *very* and *too* fit in an English sentence?

Exercise 3: We have another set of adverbs which do not end with -ly. In this respect they resemble very and too. Look at the positions of the underlined words of these sentences:

The boys will be chasing the girls soon (or always or often).
Soon (or always or often) the boys will be chasing the girls.
The boys soon (or always or often) will be chasing the girls.

(1) Do these adverbs resemble very and too in respect to position in sentence pattern?
(2) What do the adverbs do in the sentence pattern?

Exercise 4: We have still another set of adverbs which do not end with -ly. These have been underlined in the following sentences. Examine them.

Sundays we went to church.
She threw her doll downstairs.
Yesterday I took my piano lesson.
We will learn to skate next winter.

(1) What do these four words have in common? What do they signal?
(2) In what positions do these adverbs fit in a sentence? How do they differ, therefore, from such adverbs as soon, always, often, etc.?

IX. Structure Words or Function Words

Study the following passages. Then make four columns with these headings: Noun, Verb, Adjective, and Adverb. Select all these four form classes from the two passages and write them down under the proper headings. When you have done this, copy the passages again, but leave blanks where you withdrew the four form classes.

Exercise 1: Now looking at the skeleton passages, answer the following questions:

(1) What are the noun determiners in this skeleton?
(2) What basic form class did they precede in the original passage?
(3) What intensifiers do you find in the skeleton--those that intensified adjectives and adverbs in the original passages?
(4) Do you find an intensifier after a pronoun? If you do, what is it?
(5) Do any of the remaining structure words share a similar pattern or function? What is the pattern or function? Which words then may be grouped together?
(6) Make a list of each kind of function word. List after each one the form class which goes after it. What is the form class in each instance?
(7) See how many other function words--ones which do not appear in the skeleton passages--you can think of. Write them down.

Exercise 2: Now take five sheets of paper.
Label the first one Structure Words in Modern English
(1) Markers
a. Word Markers

label the second Structure Words in Modern English
b. Phrase Markers ;
label the third Structure Words in Modern English
c. Clause Markers ;
label the fourth Structure Words in Modern English
(2) Pattern Words ;
label the fifth Structure Words in Modern English
(3) Miscellaneous Words (in adverb form class)

When you have these pages prepared, your teacher will discuss the topic of each page and will help you to place the function words of the skeleton under the correct heading. As you read stories or articles, you may discuss and classify other function words which you discover in your reading. Your teacher may ask you to place some minor topics under the major divisions, one of which you have placed at the top of each of your five pages.

X. Review of Form Classes

Now that we have had a fairly good look at various classes of English words, let us review these classes and make sure that we remember the bases upon which we classified words as members of the various classes.

We have used three criteria in marking out the various classes:

(1) The *form* of the word itself, and the forms the word does or might take as a member of the class. (form)
(2) The sorts of words that we find in company of the words in our classes. (function words)
(3) The relative positions we find the words in, in normal English sentences. (syntax)

Of these three criteria, we find that the last is usually the most important, for in Modern English *position* is the most powerful grammatical device. This we can illustrate with a few examples. If I were to say to you "Me hit he," you would understand it to mean "I hit him." Why? Because the *form* of those words in our language is much less important to you than the order I put them in. Again, if I say "We won the game easy," you understand that *easy* has to do with the winning of the game, and does not necessarily suggest that the game was an easy one nor that we are easy people. Even though the form of *easy* is not the one you and I expect in its position in the sentence (we expect *easily*), we understand the meaning because of the *position* of the word in the structure of the sentence.

Now let us reconstruct, in outline form, the form classes in our language, following the criteria we have followed through this unit:

NOUNS:

(1) Form: (list one or more examples.)
    a. derivational endings:
    b. inflectional endings:
(2) Function words: Determiners: (list one or more examples.)

(3) Position: (State the three)
a.
b.
c.

PRONOUNS:

(1) Form: (List examples)
A set and closed group of words:
(2) Function words: (Fill in blanks)
Pronouns operate without determiners, but the forms_____,_____, ____,____,____,____, and____take the intensifier own after them.
(3) Positions: (Fill in blank)
like those of________________.

VERBS:

(1) Form: (Insert examples)
a. derivational: such endings as____________and such prefixes as ___________.
(2) Function words: (List them)
auxiliaries:
(3) Positions: (List them)
a.
b.
c.

ADJECTIVES:

(1) Form: (List them)
a. derivational endings:
b. inflectional endings:
(2) Function words: intensifiers:
(3) Positions: adjectives must be able to fit in both these positions: (Fill in blank)
a._________________________(attributive)
b.__________________________(predicate)

ADVERBS:

(1) Form: (Give example)
a. derivational ending
(2) Function words: intensifiers: (Give examples)
(3) Positions: adverbs must be able to fit all three: (State them)
a.
b.
c.

These major form classes in Modern English contain the vast majority of the words in our immense vocabulary. But they do not contain all of the words. There are left a number of words in the language which will not fit our definitions for these classes. Clearly, the so-called "function words" do not fit into the form classes. Moreover, you can readily name some words that do not seem to fit any of these categories: though, in, because, which, piecemeal, sidewise, however, if, and without, to name but a few.

Various grammarians call these left-over words various names. In the traditional grammars they are called prepositions, conjunctions, and adverbs; in some formal grammars they are called "connectives"; in other grammars they are variously referred to as "indeclinables," "particles," and "empty words." We shall call them "structure words."

XI. Theory of Functional Shift

Now that you have firmly in mind the characteristics of the four form classes and the function words of our language, this section will ask you to consider function shifts to which our four form classes are susceptible.

Examine the three sets of sentences which follow:

A. 1. The girl has a quiet disposition.
   2. The woman could not quiet the child.
   3. The quiet of the summer resort attracted guests.
B. 1. The neighborhood was quiet and peaceful.
   2. The neighborhood children did not enter the house.
C. 1. The arrest was made last night.
   2. The policeman will arrest the man tonight.

(1) What functions is the underlined word serving in each of the sentences of A; that is, as what form class is it serving in each?
(2) What function is the underlined word serving in B? in C?

Now what generalization can you make about the function shift of form classes noun, adjective, and verb?

Examine the next two sets of sentences:

D. 1. She looked outside.
   2. The outside plumbing was old-fashioned.
E. 1. The Army moved onward into new territory.
   2. The onward movement did not cease.

(1) What functions is the underlined word serving in D?
(2) What is it serving in E?
(3) Although the functional shift displayed in D and E is not as commonplace as that displayed in A, B, and C, it does occur. Explain what the shift is. What generalization can you make about the function shift of form classes adjective and adverb?

Exercise 1: Study each of the following eight groups. Notice the underlined word in each sentence of each group. Explain as what form class the word is being used in the first sentence; then explain to what form class it has been shifted in the second sentence, in the third sentence (group 1,2,3, and 8)

Group 1

1. The *running* exhausted him.
2. He was *running* toward the house.
3. The *running* boy was exhausted.

Group 2

1. We will *drive* to the nearest city.
2. The *drive* to the nearest city was pleasant.
3. The *drive* wheel broke quickly.

Group 3

1. The *garden* tools are in the shed.
2. The *garden* was planted last spring.
3. We will *garden* with the new tools.

Group 4

1. He is a *hard* worker.
2. He works *hard*.

Group 5

1. He moved *sideways*.
2. The *sideways* movement caused him to fall.

Group 6

1. Did he *promise* to go?
2. The *promise* was not kept.

Group 7

1. The *search* was made last night.
2. Did he *search* the house?

Group 8

1. It was a *fair* game.
2. He did not play *fair*.
3. Did you attend the *fair*??

Although what you have observed in Section XI so far may tend to confuse you about what you learned in I through VIII, we hope that it does not, that you can retain a clear remembrance of what you learned before you began Section XI. We maintain this hope because we believe that your understanding of what is displayed about the functional-shift of the form classes will make you more alert to the nature of such shifts when you see them used in literature and more skillful in manipulating words when you write compositions.

Exercise 2: Now examine some passages from professional writers for the purpose of seeing their use of functional shift. As you examine the first one, ask yourself whether the shifts which Mr. Schaefer uses make the passage more vivid and descriptive than it might otherwise have been.

> The nearest marshal was a good hundred miles away. We did not even have a sheriff in our town. There never had been any reason for one. When folks had any lawing to do, they would head for Sheridan, nearly a full day's ride away. Our town was small, not even organized as a town. It was growing, but it was still not much more than a roadside settlement.
>
> The first people there were three or four miners who had come prospecting after the blow-up of the Big Horn Mining Association about twenty years before, and had found gold traces leading to a moderate vein in the jutting rocks that partially closed off the valley where it edged into the plain. You could not have called it a strike, for others that followed were soon disappointed. Those first few, however, had done fairly well and had brought in their families and a number of helpers.
>
> Then a stage and freighting line had picked the site for a relay post. That meant a place where you could get drinks as well as horses, and before long the cowboys from the ranches out on the plain and Fletcher's spread in the valley were drifting in of an evening. With us homesteaders coming now, one or two more almost every season, the town was taking shape. Already there were several stores, a harness and blacksmith shop, and nearly a dozen houses. Just the year before, the men had put together a one-room schoolhouse.[1]

Exercise 3: Now read the second passage, this one written by Stephen Leacock.

> His voice as he turned towards her was taut as a tieline.
> "You don't love me!" he hoarsed, thick with agony.
> She had angled into a seat and sat sensing-rather-than-seeing him.
> For a time she silenced. Then presently, as he still stood and enveloped her.
> "Don't!" she thinned, her voice fining to a thread.
> "Answer me," he gloomed, still gazing into-and-through her.
> She half-heard, half-didn't hear him.
> Night was falling about them as they sat thus beside the river. A molten afterglow of iridescent saffron shot with incandescent carmine lit up the waters of the Hudson till

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[1] Jack Schaefer, Shane, New York: Bantam Books, 1949, pp. 45-46.

> they glowed like electrified uranium.
> For a while they both sat silent--looming.
> "It had to be," she glumped.
> "Why, why?" he barked. "Why should it have had to have been or (more hopefully) even be to be?"
> She shuddered into herself.
> The thing seemed to sting her (it hadn't really).
> "Money!" she almost-but-not-quite-moaned. "You might have spared me that!"
> He sank down and grassed.
>
> . . . .
>
> And after they had sat thus for another half-hour grassing and growling and angling and sensing one another, it turned out that all that he was trying to say was to ask if she would marry him.
> And of course she said "Yes."[1]

(1) List the many examples of function-shift which appear in this passage.
(2) For what reason has Stephen Leacock used these? In their effect on the reader do they achieve what he wanted them to achieve? Explain.
(3) Rewrite this passage changing all of Stephen Leacock's words displaying function shift to words unshifted, or standard English words.
(4) Which passage do you think is the more effective and entertaining, yours or Stephen Leacock's? Why?

Exercise 4: Read the third passage, again one by Jack Schaefer.

> In the evenings after supper when he was talking lazily with us, he would never sit by a window. Out on the porch he would always face the road. He liked to have a wall behind him and not just to lean against. No matter where he was, away from the table, before sitting down he would swing his chair into position, back to the nearest wall, not making any show, simply putting it there and bending into it in one easy motion. He did not even seem to be aware that this was unusual. It was part of his fixed alertness. He always wanted to know everything happening around him.
>
> This alertness could be noted, too, in the watch he kept, without appearing to make any special effort, on every approach to our place. He knew first when anyone was moving along the road and he would stop whatever he was doing to study carefully any passing rider.[2]

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[1] Stephen Leacock, Here Are My Lectures, New York: Dodd, Mead & Company, 1937, pp. 144-145.

[2] Jack Schaefer, Shane, New York: Bantam Books, 1949, pp. 35-36.

(1) Do you find any uses of function-shift in this passage?
(2) Whether you do or do not find uses for function shift, rewrite this passage using as many function-shifts of words as you can and, at the same time, maintaining the tone and purpose of the original passage.
(3) Which do you think is the more interesting, vivid passage, yours or Mr. Schaefer's?

Exercise 5: As a final exercise in this section, read the following stanza from a poem by E. E. Cummings. (Mr. Cummings omitted most capitalization, you will notice.)

ANYONE LIVED IN A PRETTY HOW TOWN

by

E. E. Cummings

[1]

Take a stanza at a time. Read it several times. Then find the function-shifted words used quite often in the poem. Try to explain from what form class or function word group each has been taken. Then explain how each is used in the poem.

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[1] E. E. Cummings, Fifty Poems. New York: Duell, Sloan, and Pearce, 1940.

A CURRICULUM FOR ENGLISH

Student Packet

THE DICTIONARY

Grade 7

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Experimental Materials
Nebraska Curriculum Development Center

The Dictionary

Grade 7

Core Text: None: Materials needed are included in this packet.

Supplementary Text: A standard student dictionary.

Objectives:

1. To learn the nature of the dictionary,--what it is, how it is prepared, how it is arranged, what it tells you.
2. To increase your skill in using the dictionary.

Overview:

This unit is closely related to two other seventh grade units--one on spelling, one on form classes. And it is a foundation unit for several of the units in grades eight, nine, ten, eleven, and twelve. It is most closely related to the eighth grade unit "The Nature of Meaning" and the ninth grade unit "The Uses of Language," but it is also important to the study of phonology and spelling (8th grade in preparation), syntax (8th grade), the history of the Language (8th grade), dialects (9th grade) and rhetoric (ninth, tenth, eleventh, and twelfth grades).

I. INTRODUCTION TO THE DICTIONARY

A. What is a Dictionary For?

In your reading this year you may come across a passage like this:

> No one can say what stupendous stresses caused the sea floor to warp downward into these chasms. But their proximity to island chains and volcanoes suggests that there may be a reciprocal relationship between the upheaval of mountains and the down-thrusting of deeps, as though the earth's crust always maintained a changing balance of elevation and depression, height and depth. Some authorities believe that the oceanic deeps may actually represent future appendages of the continental shelves. For into these lightless troughs, century after century, turbidity currents carry sediment from land and the ocean floor, piling it layer on layer, possibly mile on mile. And so in time the imbalance of stresses might have caused the abyssal floor to buckle, thrusting the masses of sediment upward to form a new mountain range or island chain.
>
> --Lincoln Barnett, "The World We Live In:. Miracle of the Sea," Life, February 9, 1953.

A very interesting passage, but what is it all about? How do you decide what it means? What does the author mean when he says, for example, that "there may be a reciprocal relationship between the upheaval of mountains and the down-thrusting of deeps?" First you will probably want to know what all the words in the passage mean. Some, perhaps many of them,you know already, but what about stupendous, warp, proximity, depression, turbidity, abyssal, and appendages? You may have heard some of these words or seen them in print, and have some idea of what they mean. Or you may be able to guess what they mean by the way they are used in sentences. But for some neither your previous experience nor present context is adequate. What then? Where can you find the possible meanings of these words? You will, of course, turn to your dictionary, for it is simply this: a record of how people use words.

Dictionaries are created because people need to know how their fellow men are using words. But man, you know, existed rather successfully for a long time without dictionaries. He managed without the dictionary simply by using his language as he knew it, whether it consisted of an "ugh" or a "yap." Further, man developed his language as he needed it. When he needed a new word to name an object or to express an idea, he made a new word, or changed an old one. The dictionary too, was created because man needed it. Thus, though we sometimes think of the dictionary as the final authority on the meaning, spelling, and pronunciation of a word, we are not completely clear in thinking this. It is an authority only in so far as it accurately reflects the way people use the word. For a dictionary, you must remember, is a record of how people use the word. It describes the word as it is used in the language, but it does not prescribe the use of that word. When you look for the meaning of a word in your dictionary, remember that the meaning of that word has been determined by the people who use it, you and the rest of the English-speaking world, and not by the dictionary. Again, people make words and their meanings; the dictionary records the way people use the words they make.

Compiling a dictionary takes a long time and a lot of work. Many sentences, and sometimes whole paragraphs have to be collected as examples of the use of each word. Then the editors must get samples of how the word is pronounced in the several regions of the United States. Sometimes the use and pronunciation are quite different in different parts of the country. All of this information must be collected before the editors decide what to say in the dictionary about the word. And this process must be repeated for each word each time a dictionary is revised. Further a dictionary is usually about four years out of date on the day it is published, because our language continues to change, new words always being added, new uses of old words always coming in, old uses dropping out, even old words dropping out. Since actual revisions and editions are quite slow in appearing, you may be using a dictionary whose editors had never heard of television, Atlas missiles, radar or any of the hundreds of other things we now take for granted. All of these, then, are reasons why your dictionary cannot be a final authority on the meanings of words, and does not try to be. It cannot tell you "what a word really means," but it can explain most of the ways in which most words are used. Since the dictionary does explain far more words than any one man uses, it is an invaluable took in any man's use of language. This is the need which led man to create it.

But a dictionary's function is not only to record the uses of words. It provides a wealth of additional information about words. In this unit you will learn what information you can expect to find in a dictionary, gain skills in how to find that information and use it. You will discover that as well as the spelling, pronunciation and meaning of a word, you can also find when Washington died, who Blaise Pascal was, what the population of Nebraska is, and where Lithuania is. To broaden your understanding of what your dictionary is, there is a short history of the dictionary included in your packet. Exercises are included to help you gain skills in using the dictionary and to help you learn to use the information you get.

B. History of the dictionary

Dictionaries are created because people need them and recreated as those needs change. Today the most obvious need for a dictionary comes from the fact that there are over 650,000 words in the English language. It is impossible for any one to know this many words. Further, many of our words come from several different languages, making spelling and pronunciation of English difficult. But the need for dictionaries has not always existed. Man spoke to his fellow men for many more years without a dictionary than with one. As man grew older, however, and his language more complex, his need for a dictionary became more apparent.

The first speakers of English, the Anglo-Saxons, had a vocabulary of only 50,000 or 60,000 words. With that small number of words the Anglo-Saxons did not need dictionaries of English. They did, however, need dictionaries to translate Latin words to English. For many centuries Latin was the language of teachers and theologians, and a language common to educated people of different nations. The first dictionaries in English were glosses or lists of Latin words with their English equivalents. These glosses are the earliest written English we have and the first foreign language dictionaries. Around 1500 people began to use Latin less and English became the primary language. Consequently, people needed a dictionary of English words with Latin equivalents; and the order of the dictionaries was reversed. In the 16th century, foreign language dictionaries became popular as Englishmen went to Europe and needed to talk in French, Welsh, Spanish, German, and Italian. Today, of course, there are dictionaries for many languages of the world.

By the late 16th century, however, so many people were using words of Latin and Greek origin ("Inkhorn" terms), that it was nearly impossible for the highly educated to communicate entirely in English. Dictionaries were needed to give the meanings of the inkhorn words. "Hard word" dictionaries were created to answer this need. The first word book to use the name of dictionary, Cokeram's The English Dictionary, subtitled "An Interpretor of Hard Words," was the original ancestor of what we today consider a dictionary.

In the first half of the 18th century dictionaries of words used in literature of the English language appeared as a result of the increasing production and consumption of English Literature. The first of these was Nathaniel Bailey's Universal Etymological Dictionary of the English Language, a very early forerunner of our dictionary. Bailey included the then current uses of words, etymologies, syllabification, quotations showing the use of the word, illustrations, and pronunciation. He was, in other words, the first to put in a dictionary more than meaning and spelling. An edition of this dictionary was the basis for probably the most famous and certainly the longest used dictionary of the English language--Samuel Johnson's Dictionary of 1755. Dr. Johnson improved Bailey's pioneering efforts with better etymologies, more systematic quotations, more consistent spelling, and an increased number of words, making the dictionary the authority on English for a full century. It is in part from the excellence and usefulness of Johnson's dictionary that we get the mistaken idea that the dictionary is absolutely correct, that if a word is not in the dictionary or is marked colloquial or slang, it is bad. To demonstrate how far such an idea can be carried, a bill in the English Parliament was thrown out, because there was a word in it not in Johnson's Dictionary! Fortunately, this mistaken regard for the dictionary has been discarded by most people in the 20th century.

In the last half of the 18th century newly rich people started worrying about their accents--they wanted to sound like the old aristocrats of England. Thus they needed pronouncing dictionaries. The most famous of these was John Walker's Critical Pronouncing Dictionary of the English Language (1791).

Samuel Johnson in the "Preface" to his dictionary had said that the meaning of a word "may easily be collected entirely from examples" of how the word is used. Charles Richardson, in his New Dictionary of the English Language (1838), combined Johnson's suggestion with the new science of historical linguistics (the study of language) to produce a dictionary without definitions. Dated, defining quotations indicated accurately both the senses and the historical evolution of the meanings. This same principle guided the compiling of the New English Dictionary (N.E.D.) or, as it is sometimes called, the Oxford English Dictionary (O.E.D.). This dictionary, organized in 1858 and not completed until 1933, presents more of the English vocabulary with a greater completeness of historical evidence and discrimination of senses than any other dictionary in any language to the present.

We have spoken of English, not American dictionaries thus far. The American dictionary is quite different because the conditions of American life and culture differ from those of English life and culture, and Americans developed a rather different dictionary than England did. While English culture was an old, settled culture, American culture was new and growing; while the English needed dictionaries of aristocratic pronunciation, Latin terms, and prepared for the highly literate, Americans needed dictionaries that would give their huge immigrant population a common language with common meaning and pronunciation of some of the simplest words. Americans needed a dictionary that recorded the growing vocabulary of their rapidly developing industry and technology. And because Americans were intent on producing a literate democracy by insisting on public education, they needed a dictionary that was appropriate and available to every one of their citizens. The English dictionaries, while theoretically available to everyone, were undoubtedly created for a class-society, written for a highly literate group of people, and written about the word usage particularly of that group.

Thus, the American dictionary is usually one volume, not too expensive, and contains the following: American spellings, pronunciation indicated by diacritical marks, limited etymologies, numbered meanings, illustrations, synonyms, and encyclopedic inclusion of scientific, technological, geographical, and biographical items. Clearly, the dictionary was designed to meet the specific needs of the American people. The first American dictionaries were really just little school books based on Johnson's Dictionary, but in 1828 Noah Webster published An American Dictionary of the English Language. This two volume book had faults--poor etymologies and pronunciations, especially--but its American spellings and American definitions, and its quotations from the Founding Fathers made it the first native American dictionary.

Since that time there have been many good dictionaries produced in the United States. But probably the best have been the three Webster International Dictionaries. The newest, the Third International, published in 1961, has cuased some controversy. From 1934, the date of the revised Second International, to 1961 the Webster editors found there were 50,000 new words in English they felt had to be included in the new dictionary. To include these in one volume they had to cut out obsolete words, the geographical section, the biographical section, titles of written works, and works of art, names of characters in fiction, folklore and mythology, names of battles, wars, organizations, cities and states, and mottos and proverbs. The editors changed the entire system of defining and added many quotations, giving examples of the way the words are used in phrases and sentences. Whether you approve of these changes depends on what you use a dictionary for. If you use it to find the meanings of obsolete words and mythological characters, you will probably prefer the revised Second International. But if you want to know the meaning, use, and pronunciation of words at the present, particularly scientific words, you should use the Third International.

We have, then, briefly surveyed the history of dictionaries of the English language, the needs they have met and the services they provide. One might summarize the most important implications of this survey by saying that dictionaries do not create the language, they only record it. They are the record of the ways most people most frequently use most words.

--For a more complete account of the history of the dictionary the student should consult Harold Whitehall's The Development of the English Dictionary from which the historical details of the above synopsis were taken.

II. THE STRUCTURE OF YOUR DICTIONARY

A. Introductory Class Discussion

1. What is the title of your dictionary?
2. Who is its editor?
3. Where is it published?
4. What difference can the answers to question 3 make in pronunciation, in meaning? What if it were edited and published in Australia?
5. Examine the table of contents. What is the title of the longest section of your dictionary?
6. Look up the word dictionary in your dictionary. Does the definition include everything that the table of contents of your dictionary contains?
7. What supplements or appendices are in your dictionary?
8. What is the difference between an abridged and an unabridged dictionary?

B. Thumb Index

Some dictionaries have a thumb index. Does yours? How does it help you find the word you are looking for?

Exercise 1. Look up the following words using your thumb index.

grant
bright
tender
overly
action
vale
predict
litter
meter
yellow
sender
permit
jabber
paragon
tension
key
shale
whole

C. Alphabetizing

Your dictionary, you will remember, is a tool to help you find out how people are using words. You must learn to use it quickly and efficiently. You have noticed by now that the words in your dictionary are arranged alphabetically. It may seem elementary to you to do exercises in alphabetizing, but the question is not whether you can remember all 26 letters in order, but whether you know, for example, if u comes before or after s, what letters are at the half, and the quarter sections of your dictionary and what letters come before and after these places.

Exercise 2. Arrange the words in the Thumb Index Exercise above in alphabetical order according to their initial letter.

Exercise 3. Arrange these words in alphabetical order using the first and second letters.

bark
bitter
chalk
below
blow
clink
bill
butter
comb
bowl
bucket
color
bumper
bottle
caprice
breathe
camel
brown
buoy
create
busy

Exercise 4. Arrange these words in alphabetical order using the first three letters.

burlap
blow
baggage
butcher
blue
bean
busy
breath
broke
burden
brace
beast
buffet
blister
brink
boggle
birth
butter
blue
baffle
brim

Exercise 5. Arrange these words in alphabetical order using the first four letters

schedule
school
scooter
scheme
savor
schoolbag
screen
scissors
seacoast
scoff
scholar
scant
schooner
scenery
score
scarce
science
scent
scaffold
scour

Exercise 6. Number the following words to show the order in which they are listed in the dictionary.

battle
cattle
lemon
burnt
burner
water
carpet
mop
beast
moppet
maple
coach
call
discern
waste
cart
dictate
waterfall

Exercise 7. Open your dictionary at about the middle. What letter is there? Is that letter at the middle of the alphabet?

Now open to the quarters, halfway between the middle and the beginning and halfway between the middle and the end. Are the letters you find there one-quarter and three-quarters of the way through the alphabet?

What letters come before the letter at the quarter? between the quarter and the middle? between the middle and three-quarters? between three-quarters and the end?

Exercise 8. A dictionary editor might choose to list the words in his dictionary in any one of several different ways. He might put all one letter words first, then all two letter words, then all three letter words, and so on. Or he might have put all words with similar meanings together, or all words which are historically related, as apron and napkin are, or as grammar and glamor are. But in fact most dictionary editors have chosen to list the words in the dictionary alphabetically. Why?

D. Guide Words

Guide words are found at the top of each page in the dictionary; the top word in the left hand column is the first word defined on that page; the top word in the right hand column is the last word on the page. Guide words tell you whether or not the word for which you are looking may be found on that page. Thus, on the pages in your dictionary which has the guide words coat and code, you will not find the words clandestine or crowd, for example. You will find such words as cob and cocoa.

Exercise 9. Write in the spaces provided the guide words for the page on which you find the words below.

monarch ____________ ____________
parsley ____________ ____________
fluffy ____________ ____________
spastic ____________ ____________
wheezy ____________ ____________
javelin ____________ ____________
resister ____________ ____________
adherence ____________ ____________
leafhopper ____________ ____________
xylophone ____________ ____________

Exercise 10. Suppose that the guide words given below are from your dictionary. Write three words that we might expect to find on the pages where the guide words are found.

veracious-vermillion __________ __________ __________
oblique angle-obtain __________ __________ __________
counsellor-country __________ __________ __________

Exercise 11. Below are guide words taken from pages of Webster's New Collegiate Dictionary. Which words listed under the guide words will be found on that page, before that page, after that page?

dove-drafty	grape-shot--grave	lear-left-handed	root-rosy
double	graph	leak	rotate
dowel	grand	leap	roquet
dough	gratify	league	roughly
doze	grape	ledger	rostrum
drab	gratulate	leech	romper

III. FORM AND METHOD OF A DICTIONARY ENTRY

A. Introduction

Each word described in your dictionary is usually called a "main entry". The main entry is usually in bold type, i.e., printed so as to appear heavier and darker than the rest of the entry. The words that follow the main entry are words explaining the main entry. In the material that follows we will examine a sample entry from the Third International and name each part of the explanation of the word. A more complete discussion of the explanations will follows. The entry we'll use for a sample is that for the word pawky:

pawky / 'poki / adj. [obs. E (Northern dial.) pawk trick + E-y] 1 Chiefly

Brit: artfully shrewd : canny that favorite of fiction, the ~ rich old lady who incessantly scares off her parasitical descendants -- Punch 2 chiefly Scot. a: lively, uninhibited b: bold, forward < a rude and ~ child

pawky--this is the "main entry"; it is the word we intend to look up.

'poki--this describes the way the word is pronounced. Rules for pronunciation, as well as an explanation of what the symbols ' and · mean, are at the front of your dictionary.

adj.-- this tells you that the word is ordinarily used as an adjective. It does not mean that word is not and cannot be used as any other part of speech.

[ ]-- the material within these brackets gives you what is called the "etymology" of the word pawky. obs. is an abbreviation for obsolete and indicates that the word, so far as the editors of the dictionary can determine, is no longer used. E tells you that the word is English in its origin. (Northern dial.) tells you that the word was used chiefly by people in northern Great Britain. pawk trick + E-y tells you that the word is from the English word pawk meaning trick, plus the English letter y and its consequent meanings. Taken together, the words within the brackets say to you that "the word pawk is not now used, is from the northern English dialect word pawk meaning trick, plus the English letter y."

1 Chiefly Brit--introduces the first part of the explanation that talks about what the word means. Chiefly Brit. tells you that the explanation of meaning that follows is mostly the British meaning of the word. artfully shrewd we call a "synonym" of the word. The editors have chosen contemporary words to explain what the word means. Instead of synonyms you sometimes find lists of qualities or examples or other kinds of explanatory phrases. We refer to all of these units of explanations as synonyms.

--the words within these brackets are a quotation using the word pawky in such a way that its meaning is similar to artfully shrewd and canny. The symbol ~ stands for the word pawky and is used in place of the word throughout the explanation to save space. Punch is the name of the British magazine from which the quotation demonstrating how the word is used was taken.

2 Chiefly Scot--introduces the second part of the explanation that talks about what the word means. That is, the entry is showing us that the word is used differently by the Scotchman than it is by the Britisher. The small letters a and b tell us that the Scotch use the word in at least two ways. The first, lively, uninhibited; the second, bold, forward.

--These brackets this time enclose a different kind of material than they did the first time. Instead of containing a quotation, they contain what we can call a "verbal illustration." That is, the words within the brackets show how the word is used within a given phrase. Again, the symbol ~ stands for the word pawky.

Had the editorsthought it helpful, they would have included a group of words under the separate heading Syn., an abbreviation for synonym. Such words would be very similar in meaning to pawky. Thus, under Syn. you might have found cunning, sly, saucy, or forward with an explanation of how the uses of these words were like or unlike the uses of pawky.

Exercise 12. Identify the pronunciation explanation, the parts of speech, etymology, definitions, quotations, and verbal illustrations for the following words.

patient
patriarch
pavilion
torrent
transport
transverse
hinge
diacritic
confide
jasper
Julian
grits

B[illegible]Meaning

In the preceding section we saw that the explanation of a word includes some description of what the word means. Definitions, quotations, verbal illustrations (and sometimes drawings or "graphic illustrations"), and synonyms are included in this description. We should remember, however, that the dictionary is simply a record of how the word is used by people. Therefore, the description of what the word means is only a description, a record of the role someone somewhere gave the word. And the word usually was being used meaningfully long before the dictionary recorded its meaning. Let us see, then, what meaning is before we began to examine how the dictionary describes, or records the meanings of words.

Exercise 13

Choose a common word. Now list as many different uses for it as you can think of by yourself. Group them as well as you can into identical, similar, and different uses. Then write a sentence illustrating each use.

Exercise 14

Read the following sentences:

1. I like fish.
2. He caught a fish.
3. The poor fish was running from the police.
4. Mary had to fish for compliments.

1. A race is fast if it takes a short time to run it.
2. A color is fast if it does not run.
3. A person fasts when he goes without eating.
4. A baby is fast asleep when sleeping soundly.
5. A clock is fast when it runs ahead of time.
6. A horse is fast when he is running at top speed.
7. A horse is also fast when he is tied to a post.
8. A race track is fast if it is in good shape.

1. The girl had a run in her stocking.
2. Yesterday there was a run on the bank.
3. My father caught some trout in run.
4. The fish run large at this time of year.
5. The children had the run of the house.

Pretend that you are a foreigner learning the English language. Would you be confused to hear fish used so many different ways? Fast? Run?

How can a horse fast when he is tied to a post and also be fast shen he is running?

Questions:

1. Does run mean the same in each sentence? Why or why not? Fast? Fish?
2. What makes these words mean the way they do in these examples?
3. How do we know they mean differently?
4. What do you think I mean when I say in context?
5. How many contexts are there in the fish illustrations?
6. How many uses of fish are there in these contexts?
7. How many contexts are there in the fast illustration?
8. How many uses are there in the fast context?
9. How many contexts for run?
10. How many uses?

Exercise 15

Here are five words, each having several meanings. Put these words in as many different contexts as you can think of. Use the sentences in Exercise 14 as models.

1. strike
2. ring
3. iron
4. light
5. pass

In the preceding exercises you discussed meaning and context. You learned that the meaning of a word is not independent of the context in which it is used. Indeed, you saw that the context determines in a very particular way the meaning of a word. Words are given their meanings by us, by the way we use them, by the context in which we place them. It is the job of the good dictionary to record how people conventionally use words. The dictionary has, generally, six ways of showing us what meaning we give to our words: definitions, verbal illustrations, cross references, quotations from literature using the word, synonyms and antonyms, and graphic illustrations.

1. Definitions

Definitions are statements of the meaning of a word or of a group of words. They are sometimes analytical. That is, they sometimes for example, analyze, listing qualities suggested by a word or members of a class labelled by the word. Thus, courageous as "marked by bold resolution in withstanding the dangerous, alarming, or difficult." Thus, in the Second International we find the word ail defined:

> To affect with pain or uneasiness, either physical or mental;
> to trouble, to be the matter with;--used impersonally to express
> some uneasiness or malady, whose cause is unknown.

The definition is not an example of how the word is used; it is an instruction for how to use the word, given in words more readily understandable, hopefully, than the word itself.

2. Verbal Illustrations

The Third International makes the meaning of the word ail even clearer by offering as illustrations sentences in which people have used the word:

Definition To affect with an unnamed disease or physical or mental pain or discomfort: trouble or interfere with: be the matter with--used only of unspecific causes

Illustration <can the doctor tell what~s the patient> <he will not concede that anything ~s his business> <what ~ s that naughty boy>

3. Synonyms and Antonyms

A synonym is a word or group of words with nearly the same meaning as the main entry. An antonym is a word or group of words with nearly the opposite meaning of the main entry. Thus, a synonym of courageous is brave, and an antonym might be afraid. Synonyms are sometimes marked in your dictionary by Syn. or are printed in small capital letters. Antonyms are usually indicated by Ant.

Exercise 16. Do the words high, lofty, and tall mean the same? Are they similar in meaning? Are they interchangeable in any sentences? in all sentences? Compare these examples?

Lean, scrawny, and lank are synonyms; yet, they have different shades of meaning.

a. Lean means lack of fat, as: The pork was lean.
b. Scrawny means an extreme leanness that suggests deficient vitality, as: The scrawny little boy didn't feel like running in the race.
c. Lank means tallness as well as leanness, as: Many boys in the seventh grade are lank.

Use your dictionary to find the different shades of meaning for the synonyms in each group below. Write the meaning and a sentence using the word after each word. Use the three examples above as models.

wise - sensible - sane - prudent
busy - industrious - diligent
laugh - giggle - chuckle
weak - feeble - decrepit
weep - whimper - sob - cry - mourn

Exercise 17. Quote from A Christmas Carol

Once upon a time—of all the good days in the year, on Christmas Eve—old Scrooge sat busy in his counting-house. It was cold, bleak, biting weather, foggy withal, and he could hear the people in the court outside go wheezing up and down, beating their hands upon their breasts, and stamping their feet upon the pavement stones to warm them. The city clocks had only just gone three, but it was quite dark already—it had not been light all day—and candles were flaring in the windows of the neighboring offices, like ruddy smears upon the palpable brown air. The fog came pouring in at every chink and keyhole, and was so dense without, that, although the court was of the narrowest, the houses opposite were mere phantoms. To see the dingy cloud come drooping down, obscuring everything, one might have thought that Nature lived hard by, and was brewing on a large scale.—Charles Dickens, A Christmas Carol, New York, Washington Square Press, 1936, p. 16.

Copy the underlined words from the above paragraph and after each word write a synonym or equivalent phrase. This exercise is designed to show:

1. How meaning can be taken from context without using the dictionary.
2. When one needs to go to the dictionary.

You should get as many meanings from context as you can, then go to the dictionary.

4. Cross References

Cross References enable you to get more information about the use of the word you are looking for. Thus, under any entry you may find See followed by the word to which you are to refer, or you may find Cf., which means compare, followed by the word to which you are to refer. This word, too, is a synonym, usually, but the cross-reference enables you to understand more clearly the likenesses and differences between its uses and the uses of the word you are looking up. That several words can often have overlapping uses should suggest to you the complexity and richness of the language, should convince you that there is not one word for every meaning or one meaning for every word, and, again, should remind you that words and their meanings are made by people, and not dictionaries.

Exercise 18. In your dictionary find three words that are cross referenced; perhaps from among those which appear below. Locate the cross reference word and determine what information it has about the first word.

inept
parted
abundance

ruth
navy
profit

difference
acute
ilium

putrid
facsimile
tortoise

5. Graphic Illustrations

Thumb through your dictionary until you come to a picture or drawing. Such illustrations are often included with words that stand for objects in the physical world and, particularly, in cases when the word can be more easily explained with a picture than with words. Remember that the object pictured existed before the word that names it. We have discussed, now, six ways in which your dictionary may explain the meaning of a word. Any word may have more than one kind of explanation of meaning. We saw in the entry for the word pawky that the explanation of meaning through quotations was divided into two sections, British and Scotish use of the word. And the Scotish explanation itself was divided into sections a and b. In some (but not all) dictionaries, the meanings of a given word are historically ordered. That is, the oldest known meaning is given first and the current meaning or meanings last. In such dictionaries, you can, by examining all the meaning entries of a word learn the changes which have occurred in its use. Sometimes you will find that some of the meanings are completely unrelated to all or some of the other meanings.

The question sometimes arises, if you are given, say, four explanations for each of four entries for a single word, which entry and which explanation of the meaning do you choose as the real meaning? Which explanation, which meaning is the best meaning? The answer, you know by this time, is that all entries and all explanations are correct. The dictionary does not prescribe to you the "correct" meaning. You must select from the information given you about the meaning the explanation most appropriate for the context of the word you are looking up.. The dictionary lists for you the possible choices you can make. But it does not make the choices for you. You must do that in view of the information the dictionary gives you about the meaning.

Exercise 19. Using your dictionary, decide which explanation of the meaning of the underlined words below is most like the meaning intended by the author of the sentence.

1. Our direct intuitions of Nature tell us that the world is bottomlessly strange.—Aldous Huxley
2. Until our communities are ready to undertake the sort of community planning that leads to garden cities, it will be empty eloquence to talk about the future of American architecture.—Lewis Mumford
3. Dr. Brown breaks away from the academic tradition.
4. He ascends a horse somewhat sinisterly, though not on the left side.—from John Earle's Micro-cosmographie, 1628.
5. Where does it run?

When writing or talking, people often use old words in new or infrequent ways. Sometimes they insert words into unusual contexts, illuminating the meaning of the context. For example, the verb plow has certain meanings for all of us. Most Nebraskans, if you mention the word, probably think of turning over soil in furrows. And most people if asked to describe in a general fashion what a ship does, would say a ship sails. But of course we can say "a ship plows the sea"; when we do we suggest more about the voyage the ship is making, than if we had said only "a ship sails the sea." While the verb is used in infrequent context, it is yet used according to the old conventions. Thus, the verb in this sentence suggests to us the picture of the ship cutting a deep furrow in the sea as it steams along; it emphasizes the way the keel of the ship works in the water. Let us use the verb in another sentence: "Jim plows through his homework." Again, the familiar way we have used the word in the past, combined with its use in this unusual context conveys to us a great deal more about how Jim does his homework than if we had said "Jim does his homework." Words used as plow is used here are called metaphors. Plow, as used to describe the way a ship moves through the sea and used to describe the way Jim does his homework, is a metaphor.

Because metaphors do add so much to their contexts, you should attempt to use them as often as possible in all your writing. The best guide to the creation of metaphors is your own unhesitating imagination. When you see a possibility for the use of a metaphor, use it. If it happens to be inappropriate, you can remove it later. You will find the dictionary very little help in creating metaphors. The dictionary, you will remember, records the way words are used. Since a metaphor involves the use of a word in a new or infrequent way, it will not, quite probably, be included in the dictionary. When it is, it is separated from the rest of the entry and labelled Fig., "figurative."

Exercise 20. Give literal meanings to the metaphors underlined in the sentences below.

1. The shadows crept slowly up the mountain.
2. A platoon of bottles stood at attention on the mantle.
3. The rat threaded his way through the traps.

Exercise 21. Now see if you can replace words in the sentences below with metaphors.

1. The wind blew through the trees.
2. The tractor plows the soil.
3. The snow fell and covered the countryside.
4. The mysterious man walked carefully around the house.
5. Suddenly, the cans fell from the shelf.
6. Rain fell very rapidly.
7. The garbage can lid fell off and rolled down the street.
8. The steel trap snapped shut.
9. Somewhere deep in the jungle a lion roared.
10. He spoke rapidly.

Exercise 22. Write sentences first using the words below literally, then using them metaphorically.

burst
bleed
brandish
breast
clotted
reside
stretch
eat
mangle
sail
thaw
ulcer

C. Spelling

Though the dictionary is a place to turn to find how words are spelled, it is no more a final authority on spelling than on meaning. Spellings, like meanings, are created and recreated as people use words. When a new word is needed, someone creates it and spells it. That spelling, like the meaning, may undergo many, many changes. The dictionary records the spellings that are most frequently used. If you cannot find the word crackt, for example, so spelled in the dictionary, it does not necessarily mean that the word is misspelled. It may mean that the spelling was used too long ago to be included in your dictionary.

Exercise 23. When a word may be spelled in more than one way, how does your dictionary list the variations?

If it gives more than one spelling in a single entry, which spelling does your dictionary place first?

List all spelling that you can find for the following words.

advisor
aesthetic
analyse
cheque
deference
fulfil
honour
jiujitsu
judgement
labelled
lacker
oesophagus
phantasy
skilful
storey
through
night
slough

Exercise 24. How does your dictionary indicate that a word should or might be capitalized?

Which of these words should be capitalized according to your dictionary?

anglicize
continental
kodak
neolithic
english
history
french
freshman
peony

Why do you suppose it doesn't tell you to capitalize all of them? When it comes to using the dictionary for aid with spelling, the classic complaint is, "If I don't know how to spell it, how can I find it?" If you stop to think a bit, though, it's clear that you can find it, although it sometimes takes a little detective work. There are normally very few places in the word where you can go wrong, since our spelling does correspond in a rough way to our pronunciation. We don't, after all, spell *fish* as *ghieti* (*gh* as in *cough*, *ie* as in *sieve*, and *ti* as in *ration*). The sound of the word thus gives you a rough idea of where to start looking in the dictionary for the word. You may wonder if *fulfill* is spelled *folfil*, or *fullfill* or *fullfel* or *phulphil* or *falfil*, or perhaps even in some one or two other ways. But knowing how *full* is spelled does give you a clue, and a good one (but only a clue). Even in the absence of such a clue you have at most probably a half dozen places to check.

And if necessary, you can refer to a table such as the following. It comes from the Thorndike-Barnhart dictionary, and matches the sounds of English with their most common spellings. It is not to be memorized. It is included only as an aid in spelling, a reference to go to when in doubt. If you use it, you will learn it without memorizing it. It will help you avoid errors in spelling and find entries of whose spelling you are uncertain. When the phonemic and dictionary symbols are identical, only the former is given.

Phonemic Symbol	Dictionary Symbol	Spelling
/æ/	(a)	hat, plaid, half, laugh
/ey/	(ā)	age, aid, gaol, gauge, say, break, vein, weigh, they
/e/	(a)	care, air, prayer, where, pear, their
/ä/	(a)	father, half, laugh, sergeant, heart
/b/		bad, rabbit
/tʃ/	(ch)	child, watch, righteous, question, future
/d/		did, add, filled
/e/		many, aesthetic, said, says, let, bread, heifer, leopard, friend, bury
/iy/	(ē)	Caesar, quay, equal, team, bee, receive, people, key, machine, believe
/ʌr/	(ėr)	pearl, stern, first, word, journey, turn, myrtle
/ər/		liar, mother, elixir, honor, honour, augur, zephyr
/f/		fat, effort, laugh, phrase
/g/		go, egg, ghost, guest, catalogue
/h/		he, who
/hw/		wheat
/i/		England, been, bit, sieve, women, busy, build, hymn
/ay/	(ī)	aisle, aye, height, eye, ice, lie, high, buy, sky, rye
/dʒ/	(j)	bridge, verdure, soldier, tragic, exaggerate, jam
/k/		coat, account, chemistry, back, acquire, sacque, kind, folk, liquor
/l/		land, tell
/m/		drachma, paradigm, calm, me, climb, common, solemn
/n/		gnaw, knife, mnemonic, no, manner, pneumonia
/ŋ/	(ng)	ink, long, tongue
/a/	(o)	watch, hot
/ow/	(ō)	beau, yeoman, sew, open, boat, toe, oh, brooch, soul, though, low
/o/		all, Utah, walk, taught, law, order, broad, bought
/ɔy/	(oi)	boy, boil

/aw/	(ou)	house, bough, now
/p/		cup, happy
/r/		run, rhythm, carry, wrong
/s/		cent, nice, psychology, say, scent, schism, miss
/ʃ/	(sh)	ocean, machine, special, pshaw, sure, schist, conscience, nauseous, she, tension, issue, mission, nation
/t/		stopped, bought, ptomaine, tell, Thomas, button
/o/	(th)	thin
/ð/	(th)	then, breathe
/ʌ/	(u)	come, does, flood, trouble, cup
/iuw/	(ū)	beauty, feud, queue, few, adieu, view, use, cue, you, yule
/u/	(u)	wolf, good, should, full
/uw/	(u̇)	maneuver, threw, adieu, move, shoe, food, croup, through, rule, blue, fruit
/v/		of, Stephen, very, flivver
/w/		choir, quick, will
/j/	(y)	opinion, hallelujah, yes
/z/		has, discern, scissors, Xerxes, zero, buzz
/ʒ/	(zh)	courage, measure, division, azure, brazier
		ozone, fountain, moment, pencil, complete, cautious, circus

Exercise 25. Locate the following mispelled words in your dictionary and correct them.

absolv
intenseve
radicule
cooku
haranje
laffable
ilevate
stencile
sterio
stu
mellowphon
nostic
kiote
fasade

D. Syllabication

Exercise 26. Look up the word *syllable* in your dictionary. Dictionaries vary in the way they separate the syllables of defined words. Syllables may be divided by a dot, a hyphen, or simply a space. Check in the introduction of your dictionary to make certain you know how words are broken. You need to know how to break a word into syllables for several reasons. It will help you spell the word and recognize roots, prefixes, and suffixes. And, very practically, it will teach you where to break a word at the end of a line when you run out of room while writing. Thus, if you have come to the end of a line and have only had space for *manu*, you put a hyphen (-) after the *u*, as *manu-* and write the remainder of the word on the next line, *facture*. Not all words, however, lend themselves that simply to being broken between syllables. The word *about* while it does have two syllables, looks rather awkward with the *a* on one line and *bout* on the line below. For the moment a good rule to follow is that you may break long words between syllables somewhere in the middle of the word; but if you have a short word, you should move it to the line below and not split it; if you have a word with only one syllable you should risk death before splitting it, and refuse even then.

Exercise 27. Write your full name in syllables. Write the name of your town and state in syllables.

Exercise 28. Look up the words below and mark the syllables.

confederation
independence
delta
settlement
frontier
transportation
territory
continent
abolition
literature
syllable
identify

Exercise 29. Observing the syllables of the words above, compose some rules for dividing words into syllables; what happens between a vowel and consonant? a consonant and a vowel? two consonants?

E. Pronunciation

Remember that the dictionary is not a final authority on the pronunciation of words. Nor is anyone else, really, except the people who use the words. The dictionary aims to describe to you the way the majority of people from a given linguistic region pronounce the word. This will not, of course, necessarily mean the pronunciation is correct for your region. The dictionary will not tell you what is the correct pronunciation, since there is no correct pronunciation. But it will give you a number of possible pronunciations from which you may choose that most used by educated speakers in a given area.

Exercise 30. Find the pronunciation key in your dictionary which explains the symbols used in giving the pronunciations. When your dictionary gives more than one pronunciation for a word, in what order does it give them? Does your dictionary distinguish American pronunciations from British? Does it distinguish pronunciations characteristic of different sections of the United States? Does your dictionary provide any special symbols to indicate the pronunciation of foreign words? What pronunciation does your dictionary give for maitre d' hotel, veni, vidi, vici, or for Weltansicht? Does your dictionary anywhere give the alphabet of the International Phonetic Association (IPA)?

Exercise 31. Look up the dictionary pronunciations of these words. Copy the respellings on your paper so that you will be prepared to pronounce these words in class.

status
financial
architect
almond
superfluous
quay
mischievous
crochet
recipe
apparatus
peculiarity
slough
extraordinary
irreparable
beauteous
medieval

Exercise 32. Write the phonetic respellings for these words using the pronunciation key in your dictionary

bank
lively
concrete
humane
patrol
wait
degree
ground
many
represent
slight
indicate

F. Functional Labels—Parts of Speech

Ordinarily a letter or group of letters (an abbreviation) in italics following the pronunciation of the main entry indicates the part of speech or some other functional classification of the word, indicates, that is, how people are using the word in their language. Thus, you can determine whether people are using a word as a verb, a noun, or an adjective, for example. The following abbreviations are common functional labels.

adj.	adjective
adv.	adverb
conj.	conjunction
interj.	interjection
n.	noun
prep.	preposition
pron.	pronoun
v. or vb.	verb
vt.	transitive verb
vi.	intransitive verb

Exercise 33. What does your dictionary say about how the following words are being used in our language?

active
crawl
festival
recite
storm
in
across
however
she
Oh
fallacious
debate

You should remember that the editors of your dictionary were able to determine the functional labels of the words in your dictionary only by observing how the word is used.

G. Inflectional and Derived Forms

The plural of a noun, the past tense and the participles of a verb, and the comparative and superlative forms of an adjective or adverb are normally called "inflectional" or "derived" forms. Inflectional forms in Webster's New Collegiate, for example, are given in small capital letters. Thus, if you want to find the past tense or the participle for the verb gel, you look for the small capital letters following the verb and find gelled, and gelling. Or if you look for the plural of the constellation Gemini, you find Geminorum in small capital letters.

Exercise 34. List the inflectional form for all the words in Exercise 1 of the functional labels section above.

H. Etymologies

Etymologies are useful to you as aids to understanding the fullest possible range of meaning a word may have. As we saw in the section on metaphors, a word can be used in a wholly new way and come to take on some new meanings along with its older ones. Etymologies make us aware of the flow of the meaning of a word, of the evolution of the word. It tells us how the word came to mean what it now means by telling us how the word has been used. But at best an etymology is only an approximation of the story of how the word has evolved. For dictionary editors must look into records of the past to determine how the word was used; and the further they look into the past the more scarce records become. Since they must be constructed from partial evidence, etymologies are often a most interesting and challenging part of the dictionary detective work.

Exercise 35. Look up the word etymology in your dictionary. Also look up Indo-European languages. The etymologies of English words reflect every major event and idea that has helped to shape the English speaking world. The words we would find it hardest to do without--mother, house, hand, see, for example--are Old English: they belonged to our language at the time its written records began. A little later, from the time of Alfred the Great, Scandinavian settlers mingled with the

Anglo-Saxons, contributing to our language such everyday words as egg, skin, and skirt (skirt in Old Norse and shirt in Old English meant the same, a short garment). The Norman conquest and the consequent rule of England by French speaking royalty and nobility really began to give our language its modern form, as French law, weapons, pastimes, and cookery brought into English such words as courtesy, judge, lance, chess, art, gay, broil. To a lesser extent, in the process of benefiting from the learning of the Arabs (more scientifically advanced than Europeans during the Middle Ages), English adopted words of Arabic derivation, as algebra, syrup, zenith. Then in the sixteenth century, with the revival of interest in classical Latin and Greek, these languages were ransacked for whatever vocabulary they could contribute to ours in the sciences and philosophy. This process has never ceased. In recent years an ever-widening circle of languages has come to be represented among those from which English has enriched its vocabulary, including skunk from American Indian, Marimba from African, and Ukulele from Pacific island languages.

Where in your dictionary are the etymologies given--before or after the definitions?

Where are the symbols used in the etymologies explained?

When an etymology is not given for an entry word, where else could you look?

Exercise 36. Determine the etymology of the words extra-legal and geology. You may find no etymology at the entry for these words. But if you look for the etymologies of the words extra and legal, and of the prefix geo and suffix logy, you will find it. The general rule is that the etymology of any word made up of prefixes, suffixes, or combinations of words will be found in the alphabetical place of that prefix, suffix, or the words making up the combination. Determine the etymology of the following words.

commit
gastropod
nuclear
saccharine
vitiate
acting
coercive
misgauge
fanatic

Exercise 37. Find the earliest English form and its meaning in each of the following words: dream, road.

How far back in English is the word difficulty traced?

Explain the etymology of photoelectric.

Explain the meaning of the phrase "akin to" as used in the etymology for mother.

Explain the somewhat special use of the phrase "akin to" in the etymology for skull.

Here is a list of words which have come to English from other languages. Keep lists in your notebooks of other interesting words, whose unusual etymologies you have discovered in your dictionary.

WORDS BORROWED FROM OTHER TONGUES

SPANISH

cork
pueblo
patio
adobe
flotilla
embargo
mosquito
alligator
stevedore
cigar
sombrero
pinon
fiesta
matador
burro
mesa

CHINESE

tea
pongee
tong
pekoe
kowtow

ITALIAN

miniature
piano
regatta
macaroni
stucco
fresco
umbrella
volcano
motto
grotto
violin
cameo

FRENCH

tococo
ravine
chassis
serge
envoy
naive
stockade
ballet
coquette
pique
coiffure
chateau
cafe
banquet

GERMAN

yodel
kindergarten
paraffin
hinterland
seminar
poodle
dachshund
feldspar
cobalt

AUSTRALIAN

boomerang
kangeroo
koala

RUSSIAN

sable
mammoth
astrakhan
pogrom
samovar

INDIAN (AMERICAN)

potato
cocoa
tobacco
raccoon
oppossum
persimmon
moccasin
succotash
skunk
hominy
totem

MALAYAN

bamboo
ketchup

ESKIMO

igloo
umiak
kayak

SIAMESE

gingham
bantam
indigo

TURKISH

tulip

I. Affixations

Exercise 38. Look up the definitions of prefix, suffix, affix, combining form, root. These are the elements from which our words are made.

Use your dictionary and find the meaning of the prefix in each of following words.

atypical
anti-aircraft
antiseptic
cataract
diagonal

diameter
endemic
energy
eccentric
exodus

parallel
parasite
prologue
syntax
synonym

Try to find more examples in the dictionary after you have checked this list.
Name the language from which these prefixes come.

Exercise 39. Use your own vocabulary or your dictionary to find words which start with these prefixes.

ab-
ad-
ante-
bene-
circum-

contra-
com-
de-
ex-
in-

inter-
mal-
non-
per-
post-

pre-
pro-
re-
super-
trans-

Name the language from which these prefixes come.

Exercise 40. See how many words you can list with these prefixes. When you have finished, check your spelling with a dictionary.

a-
be-
for-

fore-
mis-
over-

out-
un-
with-

Exercise 41. Let's take the prefix in- and try to build words with it. A few examples are: inactive, incorporate, indent. See how many more you can add to the list, then check yourself in the Dictionary.

Exercise 42. What does be- mean in the following words? (be- is Old English) Use the Dictionary to find your answers.

becalm
bedaub
bedeck

befriend
befool
behead

belittle
beloved
bewitch

Exercise 43. Take a few familiar roots like:

spect (look at)
port (carry)
duct (lead)

scribe (write)
vert (turn)
diet (speak)
fact (make)

Try to build some new words by adding a prefix to the words.
Example:
spect can be changed to inspect, (what is the meaning now?)
port can be changed to import, (what is the meaning now?)

Exercise 44. Let's try to build some words now using the root ject, which comes from Latin jacere meaning to throw. To this root add in-

What does inject mean?
What does interject mean?
What does reject mean?
What does object mean?
What does project mean?

Exercise 45. Now let's try to change the words even more by adding a suffix also. The first word was spect, then we changed it to inspect and if we add -or we will have the word inspector.

What can we do to import? Are we able to import? Do you think importable could be a word? Check in the dictionary and see what it gives. You find other words such as important, importation, importune, and importunity. What is the difference in the meaning of these words?

Change these words by adding the endings, -ion, -ivity or -ively.

Are there any other ways you could change these words? Experiment and then check to see if you can find these words in the Dictionary.

Exercise 46. Some common suffixes are:

-able--able to be
-ful--filled with
-less--without
-er--one who
-ist--one skilled in
-en--to become, to cause to be
-hood--state, quality or condition
-ish--like
-ness-condition, quality or state of
-ment--a result or product of
-tion--denoting action, state or result
-ity--state, character, condition
-ly--like, characteristic of

Use the meanings above to tell what the following words mean?

boyhood girlish golden artist hopelsss manly
painter careful painful delightful sadden
pavement happiness relation moderation adversity

Exercise 48. Another word building exercise that will prove to be profitable is to change words such as fine, source, prove, and like.

Exercise 49. What is the suffix which means word? List as many words as you can which use this suffix.

Table of Greek prefixes and roots from "Practical Word Study" by W. Powell Jones, Western Reserve University

Greek Origins

Table of Greek Prefixes in Order of Importance in English
Used increasingly since the early nineteenth century for scientific coinages

Prefix	Meaning	Examples
SYN	with, together	
PARA	beside, beyond	
EPI	upon	
A, AN	not	
APO	away from, off	
ANTI	against	
DIA	through	
ANA	on, up, backward	
CATA	down, against	
EN	in	
PRO	before	
PERI	around	
EC, EX	out of	
MONO	one, alone	
POLY	many	

Suggestion: Find several examples of words containing these prefixes. See that the meaning of the prefix in your word choices fits the meaning above.

Table of Common Greek Roots

Greek is the basis of most new words in modern science. Some of the more common Greek roots, like METER, SCOPE, PHONE, and GRAPHY, are so familiar that almost everyone knows their general meaning, and so they can be used by medicine and other sciences to describe their new discoveries, so widely indeed that the student who expects to specialize in science cannot afford to neglect them. Listed here are only the more common Greek roots, headed by those which are used more freely as elements in the building of new English words for additional roots.

Root	Meaning	Examples
ARCH	1. first 2. chief	archaism archbishop
AUTO	self	automobile
GRAPH, GRAM	1. write 2. written	photography telegram
HETERO	different	heterogeneity
HOMO	same	homonym
LOG, OLOGY	1. speech 2. study	dialogue geology
METER	measure	thermometer
MICRO	small	microbe
PAN	all	panorama
PATH	1. geeling 2. suffering	sympathy pathology

PHIL	love	philosopher
PHON	sound	telephone
PHOTO	light	photograph
SCOP	see	telescope
SOPH	wise	philosophy
TELE	far	telephone
THE	god	theology
ANTHROP	man	anthropology
ASTER	star	astronomy
BIBL	book	bibliography
BIO	life	biography
CHROM	color	chromosome
CHRON	time	chronology
CRAT	strength	democrat
COSM	universe	cosmology
CRYPT	secret	crypt
CYCL	circle	bicycle
DEM	people	democracy
DERM	skin	dermatology
DYNAM	power	dynamo
GAM	marriage	monogamy
GEN	birth, begetting	eugenics, geneology
GEO	earth	geography
HELIO	sun	heliograph
HYDR	water	hydraulic
LITH	stone	lithograph
MEGA	great	megaphone

MORPH	form	morphology
NOM	law	astronomy
ONYM	name	pseudonym
ORTHO	straight	orthography
PHAN	such	cellophane
POLI	city	metropolis
POD	foot	tripod
PSYCH	mind	psychology
PYR	fire	pyromaniac
TOM	cut	atom
TYP	print	type
ZO	animal	zoology

J. Usage Labels

Earlier we discussed what we called "functional labels"or labels indicating the part or parts of speech for which a given word is being used. We learned that the way people use words in their language determines the function of those words The dictionary records the way those words are being used. Usage labels, too, indicate to us how words are being used. They do not tell us that one word is "correct" while another is "incorrect". Most dictionaries include strict definitions for each label. If a word is found that is used within the limits of that definition, it is labelled appropriately. Remember, the dictionary does not tell you either to use or not to use a particular word; it does tell you how a word is being used and probably by what people.

1. Colloquialisms

The word Colloquial (colloq.) labels words and phrases used primarily by people with formal education in conversation, familiar letters, and informal speeches. This usage would be unlike that in formal writing.
Examples:

flim-flam
brass tacks
fizzle
goner
angel

Exercise 50. Use the words above in sentences in such a way that they fit the definition for colloquial above.

2. Dialects

Dialect refers to language isolated in a particular geographical locality or found exclusively in a group of people which is marked by peculiarities (as compared with the language spoken by the great majority of people, as the editors of your dictionary are able to determine that majority) in vocabulary pronunciation, and usage. The following quotation contains examples of dialect.

"I knowed you wasn't Oklahomy folks. You talk queer kinda--That ain't no blame, you understan'."
"Ever'body says words different," said Ivy. "Arkansas folks says 'em different, and Oklahomy folks says 'em different. And we seeen a lady from Massachusetts, an' she said 'em differentest of all. Couldn't hardly make out what she was sayin'."
--from John Steinbeck's *The Grapes of Wrath*

Ain't is a contraction of *are not*, and is used also for *am not*, *is not*, *has not*, and *have not*. It is now used in dialect or illiterate speech. This is not to say, however, that the word is either correct or incorrect. It is simply to indicate that the word is used by a particular group of people.
Exercise 51. Think of five words that you know that the dictionary would likely label as *dialect* and put them in sentences. They may or may not be from your geographical region or vocabulary.

3. Slang

There is no completely satisfactory objective test for slang. No word is always slang, but many words can be made so in the right context. We may say that slang is a kind of made-to-order language, characterized by extravagant or grotesque fancy or humor. But this does not really define slang since most of our language, as we have seen is made-to-order as we need it, and much of it is extravagant and grotesque. Whatever the case, the fact that the dictionary labels a word slang is not an indication to you that the word should be avoided. While slang is usually inappropriate in serious or formal writing, it is often used by most people in speech (although less often by the more well educated frequently), and it can be used sometimes in writing with good effects. The problem is to become sensitive to this resonance of words and know when and when not to use certain words or uses of words.
Exercise 52. Write sentences including the following words commonly labelled *slang* by dictionaries. Then see if you can replace the words with words not labelled slang and maintain the meaning of the sentence.

jerk
screwball
jive
cornball
lu lu
savvy
baloney
good guy
rat-fink

4. Obsolete

Obsolete (obs.) indicates that no evidence of standard use since a given period in the past (your dictionary in its discussion of *obsolete* will indicate how far back in time it has examined usage) has been found or is likely to be found. *Obsolete* is a comment on the word being defined, not on the thing defined by the word. And it does not mean that the word can no longer be used. It means no recent use of it was found by the editors of the dictionary.
Exercise 53. Put the following obsolete words into sentences.

loblolly boy
flittermouse
drugget
murther
abhorrency

5. Archaic

This label indicates the word is standard after a given period in the past (your dictionary will indicate what period), but surviving in the present only sporadically or in special contexts. *Archaic*, like *obsolete*, is a comment on the word, not on the speaker or anything else. It says very little about whether you should use the word or not. It does suggest that not many people would understand what you are saying without using their dictionaries.

Examples:

be-like
oaken
ye
quoth
spirituous

IV. COMPOSITION

A. Here follows a story-etymology which a scholar of language has written, deriving his information from the dictionary entry.* After reading this story, select words from the following list, consult your dictionary (you may need an unabridged dictionary to get the full story) and write similar story-etymologies about them.

CANDIDATE

In Latin, *candidus* means "glittering," "white." In ancient Rome, a man campaigning for office wore a white toga and was consequently called *candidatus*, "clothed in white." From this comes our word *candidate*, with the meaning "one campaigning for office," but without the original significance as to dress.

From the same Latin word *candidus* we have our adjective *candid*. This word was first used in English with its literal meaning "white" but is now applied figuratively to a mental quality unclouded by dissimulation or bias.

B. Write a short essay on one of the following topics your teacher assigns you. Your teacher will tell you how long the essay should be.

a. How a dictionary editor decides what a word means.

b. The ways for explaining meaning in a dictionary.

c. The aids a dictionary has for helping us locate words quickly.

d. Why we need to use the dictionary.

e. An essay both describing and using metaphors.

*

villain
boor
wench
vile
knave
crisscross
brat
steward
sergeant
marshal
lady
lord
butler
gossip
accident
sanctimonious
persecute
outlandish
officious

A CURRICULUM FOR ENGLISH

Student Packet

SPELLING

Grade 7

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Experimental Materials
Nebraska Curriculum Development Center

SPELLING

Grade 7

CORE TEXTS:

None. Materials for the unit included in this packet.

OVERVIEW:

Many persons, and you may be one of them, make spelling more difficult than necessary. This unit is intended to make you aware of your individual spelling difficulties; your spelling problems are probably not exactly like anyone else's spelling problems. If you can recognize your own spelling problems and can understand some of the reasons for those problems, with the help of some of the materials of this unit you may be able to work out an effective way to correctly spell the words that matter to you. Language is first of all an organized system of sounds and meaningful combinations of sounds; spelling does not deal with the sounds themselves but only with the conventional ways of representing those sounds in symbols. If you understand something of the processes by which we represent sounds by these symbols or signs in English, and if you understand something of the reasons for unphonetic spelling in English, you may more easily recognize the nature of your problems. First in this packet you will find a brief discussion of the development of the alphabet, the symbols we use to write down our representations of the sounds that compose our language. Then there are some materials you may or may not be able to use in improving your own spelling: (1) some word lists, (2) some common ways to represent particular sounds in English, and (3) four worthwhile spelling rules.

DEVELOPMENT OF THE ALPHABET

As long as men have lived together they have shared ideas and feelings with each other through the sounds of speech. Some time in the distant past they found that they could communicate with one another by drawing pictures in the sand or carving figures on rock or wood. But they found that communication was still limited since many ideas could not be expressed in pictures. Men later learned to make marks that stood for ideas--a cross might mean danger or an arrow might mean a direction to go, or notches on a piece of timber might keep track of time, etc.

As men developed intellectually and population grew, a more efficient system of passing on ideas became necessary. Starting about 3000 B.C., the Egyptians began to use a system of several hundred signs that stood for full words and eventually syllables. In such a syllabic system of writing, it became possible to communicate a great many ideas by various combinations of syllables. They could, for example, write the word "nefer," meaning "good," with a single sign that stood for the whole word or with three separate signs, standing for the sounds /n/, /f/, and /r/. Alphabetic writing as we know it, that is, a system of symbols standing for individual sounds rather than entire words or syllables, probably began with the Semites of Syria and Palestine between 1500 and 1000 B.C. (The word "alphabet" comes from "alpha" and "beta," fhe first two letters of the Greek alphabet. Did you know that there is an English word "abecedary"? What do you think it means?) Alphabetic writing was probably only "invented" once, although history has recorded some 200 different alphabets. Although the Semites invented their own set of characters to stand for the consonant sounds of their language, they undoubtedly knew something of the Egyptian writing system and used that knowledge in the development of their own.

After the Semites, the Phoenicians developed a system of 22 signs, structurally related to the Semitic alphabet, which represented only consonants. The Greeks came in contact with Phoenician traders and learned from them the idea of writing the individual sounds of the language. Sometime during the period before 800 B.C., they borrowed the Phoenician symbols and modified them to form the Greek alphabet. The Phoenician alphabet included more consonants than the Greeks needed for their language, so they used the extra signs for vowel sounds. When the Etruscans moved from somewhere in the eastern Mediterranean region (Troy, according to legend) to central Italy, they carried the Greek alphabet with them. They passed it on to the Romans, who gave it much the same form that we use today.

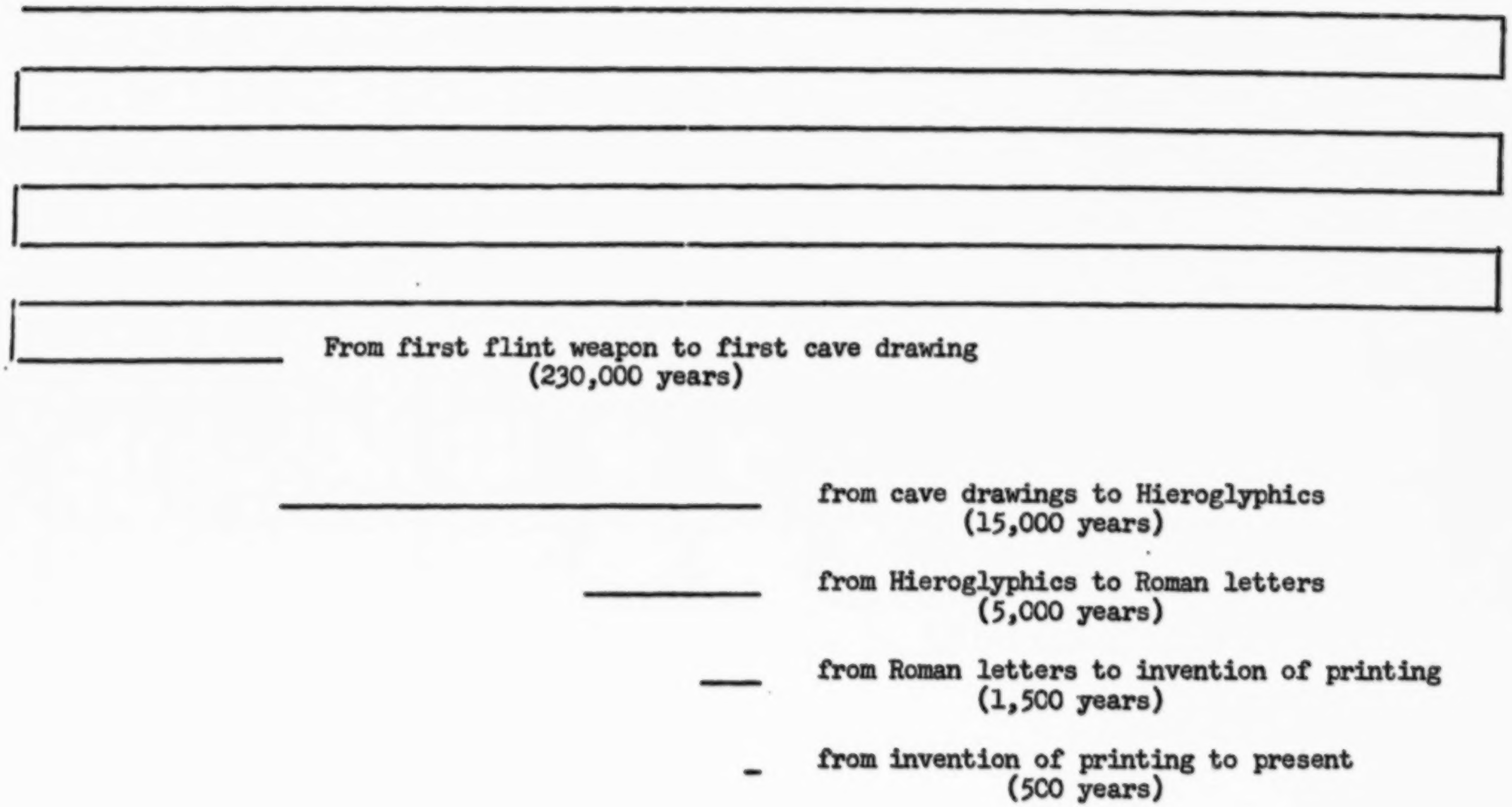
About fifty different alphabets are in use today. Some are used for one language only, such as Greek; some are used for several languages, such as Arabic. Our own alphabet is the most widely used of any in the world--with it people write English, French, Spanish, Portuguese, Italian, Dutch, German, and Polish, among others. Nearly any good dictionary will contain a comparative chart of various kinds of alphabets. Look up such a chart and examine it closely. You can find one easily: the American College Dictionary has one inside the back cover; the New World Dictionary and Webster's New Collegiate Dictionary include charts in the body of the book under "alphabet."

Almost every different civilization that has devised a system for writing has had a legend or a story to explain its origin. It is natural that they should, for alphabets developed gradually over centuries and their real origins are buried in the past. In Egypt, for example, the weird looking god Thoth, who had the head of the sacred bird the Ibis, was always pictured holding the reed brush and the ink palette for writing. The Egyptians believed that he invented all arts and sciences, including their system of writing called "hieroglyphics," or "sacred writings." A Greek legend says that Cadmus, a great hero, brought the Greek letters, or at least sixteen of them, from the Phoenicians Since many of our own capital letters come rather directly from the Greek alphabet, there is some reason for the old rhyme:

Many thanks to old Cadmus,
Who made us his debtors,
By inventing one day
THE CAPITAL LETTERS.

This short history of the alphabet gives us a good preface to our investigation of spelling, for in English over half a million words have been written with only 26 letters, and the possibilities for new words are tremendous. In the Chinese language, by contrast, more than 40,000 different symbols must be learned in order to write all the words of their system of communication.

ALPHABET TIME LINE



From first flint weapon to first cave drawing
(230,000 years)

from cave drawings to Hieroglyphics
(15,000 years)

from Hieroglyphics to Roman letters
(5,000 years)

from Roman letters to invention of printing
(1,500 years)

from invention of printing to present
(500 years)

SOME REASONS FOR UNPHONETIC SPELLING IN ENGLISH

In some languages one knows exactly how to pronounce a word when it is spelled, but this is not true with many English words. Though, through, plough, cough, and enough all end with the same four letters, but those combinations of four letters are not pronounced the same in any two words.

However chaotic this may seem, it is possible to a great extent to explain the rise of all these variations between sound and spelling and to give historical reasons for them. Our Roman alphabet is lacking in signs for many simple sounds (the initial consonant sounds of this and thick, and the final sound of sing); nor does it possess more than five vowel letters, while English makes use of more than five vowel sounds.

At first people could follow no other guide in their spelling than their own ears: writing thus began as purely phonetical. But soon they began to imitate the spellings of others whose manuscripts they copied, their teachers and their elders generally. As the spoken forms of words tend continually to change, this would mean that older, extinct forms of speech would continue to be written long after they had ceased to be heard. Such traditional spelling, which is found in all languages with a literary history, has become particularly powerful since the invention of the art of printing; in many respects, therefore, modern English spelling represents the pronunciation prevalent about that time or even earlier.

An equally important factor was the influence of French--later also of Latin--spelling. Norman scribes introduced several peculiarities of French spelling, not only when writing words taken over from that language, but also when writing native English words. Our present-day spelling cannot, therefore, be fully understood without some knowledge of the history of French.

The simple vowel u was used for the short vowel as in up, us, nut, full, etc., and for the diphthong /iu/ or /ju/, frequent in French words like duke, use, due, virtue, but also found in native words, e.g. Tuesday, hue, Stuart (the same word as steward).

But at a time when angular writing was fashionable, it became usual to avoid the letter u in close proximity with the letters n, m, and another u (v, w), where it was liable to cause ambiguity (five strokes might be interpreted imi, inu, mu, um, uni, uui, especially at a time when no dot was written over i); hence the use of o which has been retained in a great many words: monk, money, honey, come, won, wonder, cover (written couer before v and u were distinguished). love, etc.

A merely orthographic distinction is made between son and sun, some and sum.

In Middle English, vowels were frequently doubled to show length, and many of these spellings have been preserved, e.g. see, deer, too, brocd, though the sounds have been changed so that they no more correspond to the short vowels of set, hot.

But neither a nor u were doubled in that way; and instead of writing ii it became usual to write y. This letter, which in Old English served to denote the rounded vowel corresponding to /i/ (= Fr u in bu, German ü in über), has become a mere variant of i used preferably at the end of words, while i is used in the beginning and interior of words; hence such alternations as cry, cries, cried; happy, happier, happiest, happiness; body, bodiless, bodily, etc. But y is kept before such endings as are felt more or less as independent elements, e.g. citywards, ladyship, twentyfold, juryman. After another vowel y is generally kept, e.g. plays, played, boys; cf., however, laid, paid, said (but lays, pays, says: too much consistency must not be expected). In some cases homophones are kept apart in the spelling: die (with dies, but dying, because ii is avoided)--dye, flys, 'light carriages,' but otherwise flies.

Further, y is written in many originally Greek words: system, nymph, etc.

Before a vowel, y is used as non-syllabic /i/, i.e. /j/, e.g. yard, yellow, yield, yole, yule, beyond.

Doubling of consonants has come to be extensively used to denote shortness of the preceding vowel, especially before a weak syllable, e.g. in hotter, hottest from hot, sobbing from sob. Instead of doubling k, ch, and g, the combinations ck, tch, and dg (e) are written, e.g. trafficking from traffic, etch, edge.

On account of the phonetic development, however, a double consonant is now written after some long vowels, e.g. in roll, all, staff, glass, which had formerly short vowels.

Though since the introduction of printing a great many minor changes have taken place without any great consistency, such as the leaving out of numerous silent e's, only one important orthographic change must be recorded, namely, the regulating of i and j, u and v, so that now i and u are used for the vowels, j and v for the consonant sounds, while, for instance, the old editions of Shakespeare print ioy, vs, vpon, fiue, fauour - joy, us, upon, five, favour. The old use of u for the consonant explains the name of w: double u.

Scholars have introduced learned spellings in many words, e.g. debt, doubt, on account of Latin debita, dubito, formerly written in French dette, doute; victuals, formerly vittles. In some cases the pronunciation has been modified according to the spelling; in perfect, earlier perfit, parfit. In recent years, with the enormous spread of popular education, combined with ignorance of the history of the language, such spelling-pronunciations have become increasingly numerous.

WORD LISTS

List I--DEMONS

finally
certain
accepted
weren't
definite
difficult
people
sense
meant
almost
always
trouble
little
they're
using
know
too
whether
business
surprised
already
first

List II--Must-know-list from the University City Schools, University City, Missouri

surprise
doesn't
believe
meant
piece
paid
laid
hoping
coming
shining
writing
dining (room)
their
there
they're
too
friend
pleasant
all right
carrying
studying
know
knew
necessary
foreign
perhaps
probably
during
among
until
through
threw
across
lose, losing
loose
trouble
grammar
quiet
separate
thought
who's
whose
your
you're
ladies
babies
speech
quit
eighth
surely
a lot
beginning
quite
woman
women
weak
cities
always
almost
already
choose
chose
business
except
accept
enough
against
enemies
families
truly
thorough
then
than
omit
omission
receive
interest
its
it's
weather
describe
definite
decision
benefit
author
whether
usual
front
month
sentence
really
finally
occasion
pursue
sincerely
disappoint

List III--Dolch's Basic Sight Vocabulary

bed
box
boy
car
cat
day
dog
leg
man
men
pit
sin
top
toy
farm
duck
door
doll
cake
boat
bird
ball
back
baby
cow
way
fish
game

egg
eye

fire
feet

bell
bear

girl
home

milk
mane
most
seed
shoe
snow
song
time
tree
corn
hand
head
hill
rain
ring
wind
wood
coat
apple
bread
chair
floor
grass
horse
house
kitty
money
night
sheep
stock
table
thing
watch
water
party
robin
farmer
father
flower
garden
letter
mother
rabbit
school
sister
street
ground
window
brother
chicken
goodbye

I
a
as
if
or
at
by
in
of
on
to
no
be
do
he
it
me
my
so
up
go
is
us
we
all
an
am
and
for
who
you
far
how
not
big
hot
buy
can
cut
eat
may
put
ran
run
say
saw
see
her
him
his
its

yes
new
old
one
own
red
six
ten
the
two
fly
get
got
had
has
sit
ate
try
use
was
ask
any
are
let
tell
down
from
into
what
your
four
full
good
king
been
call
came
dome
does
away
fast
here
just
much
blue
both
cold
five
very
well
when

they
this
once
only
soon
then
done
draw
fall
made
make
must
open
pick
play
pull
read
ride
said
show
upon
with
gave
give
goes
grow
have
help
hurt
jump
keep
sing
stop
take
walk
want
wash
went
were
will
wish
work
like
look
know
live
best
about
after
under
which

drink
shall
first
never
black
brown
clean
eight
every
funny
small
three
white
found
going
sleep
start
thank
their
these
there
today
where
right
round
seven
think
those
write
laugh
always
around
before
better
little
please
pretty
yellow
myself
because
together

morning
picture
birthday
children
squirrel
Christmas
Santa Claus

our
she
now
off
out
too
why

long
many
some
warm
find
that
them

again
green
light
bring
carry
could
don't

List IV--Words Using Apostrophes

Possessives

1. Possessives ending in s add apostrophe for possessive
   dress'   moss'   boys'

2. Possessives not ending in s add apostrophe and an s.
   fire's   girl's   men's

3. Some words can be made possessive either way
   conscience'   Jones'
   conscience's   Jones's

4. Possessive pronouns do NOT take apostrophes:
   my, mine, your, yours, her, hers; his, its, our, their, theirs, whose

Plurals of numbers and symbols take apostrophes:
%'s   9's   o's   1920's   DT's

Idioms which express measure, time, or distance:
two hours' work   a month's vacation

Contractions use apostrophes to show omission:
I'm   they're   can't   it's (means it is)

In some written dialect: somethin' for something
No'th for North

COMMON SPELLINGS OF ENGLISH

The table which follows is intended to suggest the most likely ways in which Modern English spells the various sounds of the language. It is not intended to be exhaustive; it is intended to provide the most productive guesses for the spelling of the various sounds. Sounds represented in parentheses are standard dictionary symbols; those within slant lines are phonemic symbols. Only the latter are listed where the symbols are identical.

/æ/,	(a)	hat, plaid, half, laugh
/ey/,	(ā)	age, aid, gaol, gauge, say, break, vein, weigh, they
/e/,	(â)	care, air, prayer, where, pear, their
/a/,	(ä)	father, half, laugh, sergeant, heart
/b/		bad, rabbit
/tʃ/,	(ch)	child, watch, righteous, question, future
/d/		did, add, filled
/e/,	(e)	many, aesthetic, said, says, let, bread, heifer, leopard friend, bury
/iy/,	(ē)	Caesar, quay, equal, team, bee, receive, people, key, machine, believe
/ʌr/,	(ėr)	pearl, stern, first, word, journey, turn, myrtle
/er/,	(er)	liar, mother, elixir, honor, honour, augur, zephyr
/f/		fat, effort, laugh, phrase
/g/		go, egg, ghost, guest, catalogue
/h/		he, who
/hw/		wheat
/i/		England, been, bit, sieve, women, busy, build, hymn
/ay/,	(ī)	aisle, aye, height, eye, ice, lie, high, buy, sky, rye
/dʒ/,	(j)	bridge, verdure, soldier, tragic, exaggerate, jam
/k/		coat, account, chemistry, back, acquire, sacque, kind, folk, liquor
/l/		land, tell
/m/		drachm, paradigm, calm, me, climb, common, solemn
/n/		gnaw, knife, mnemonic, no, manner, pneumonia
/ŋ/	(ng)	ink, long, tongue
/a/,	(o̲)	watch, hot
/ow/,	(ō)	beau, yeoman, sew, open, boat, toe, oh, brooch, soul, though, low
/ɔ/,	(ô)	all, Utah, walk, taught, law, order, broad, bought
/ɔy/,	(oi)	boil, boy
/aw/,	(ou)	house, bough, now
/p/		cup, happy
/r/		run, rhythm, carry, wrong
/s/		cent, nice, psychology, say, scent, schism, miss
/ʃ/,	(sh)	ocean, machine, special, pshaw, sure, schist, conscience, nauseous, she, tension, issue, mission, nation
/t/		stopped, bought, ptomaine, tell, Thomas, button
/θ/,	(th)	thin
/ð/,	(th)	then, breathe
/ə/,	(u̲)	come, does, flood, trouble, cup
/iuw/,	(ū)	beauty, feud, queue, few, adieu, view, use, cue, you, yule
/u/,	(u̇)	wolf, good, should, full

/uw/,	(ü)	maneuver, threw, adieu, move, shoe, food, croup, through, rule, blue, fruit
/v/		of, Stephen, very, flivver
/w/		choir, quick, will
/y/		opinion, hallelujah, yes
/z/		has, discern, scissors, Xerxes, zero, buzz
/ʒ/,	(zh)	garage, measure, division, azure, brazier
/ə/		alone, fountain, moment, pencil, complete, cautious, circus

FOUR WORTHWHILE SPELLING RULES

A Note on the Alphabet

Our alphabet is divided into vowels and consonants. The vowels are *a*, *e*, *i*, *o*, *u* (except after *q*), and *y* (as in *shy*, *pretty*, and *physics*). The consonants are all the other letters, as well as *y* when pronounced as in *yet* and *u* after *q* as in *quick*.

X is considered a double consonant, since it is pronounced with a double sound (*ks* in *ax*, *fox*, *boxer*; *gz* in *auxiliary*, *examination*) except initially. Two other consonants are troublesome, because they are pronounced two ways:

c is pronounced *s* in *cent*, *celluloid*, *penicillin*, *cypress*
is pronounced *K* in *picnic*, *cat*, *coddle*, *cut*

g is pronounced *j* in *imagine*, *gentleman*, *gymnasium*
is pronounced *g* in *gallop*, *gossip*, *guts*, *gripe*, *ghoul*

From these examples we may draw a fairly sound conclusion: before *e*, *i*, and *y* we tend to pronounce *c* soft (like *s*) and *g* soft (like *j*); before *a*, *o*, and *u* we tend to pronounce *c* hard (like *k*) and *g* hard (like *g*).

RULE 1. WORDS ENDING IN SILENT *E* DROP THE *E* BEFORE A SUFFIX BEGINNING WITH A VOWEL AND KEEP IT BEFORE A SUFFIX BEGINNING WITH A CONSONANT. BUT THE *E* IS KEPT TO RETAIN SOFT *C* OR *G* BEFORE THE VOWELS *A* AND *O*.

Illustrations: The silent *e* is dropped before suffixes beginning with a vowel:

guid*e*:	guid*ed*	guid*ing*	gui*dance*
plum*e*:	plum*ed*	plum*ing*	plum*age*
forc*e*:	forc*ed*	forc*ing*	forc*ible*
sens*e*:	sens*ed*	sens*ing*	sens*ible* sens*ation*

Before a consonant, the *e* is kept:

needl*e*:	needle*work*	needle*point*	(but needl*ing*)
bas*e*:	base*ball*	base*ment*	base*runner* (but bas*ic*)

To keep a soft c or g before a or o, the e is kept:

noticeable, but noticing courageous
manageable, but managing advantageous

Notice what happens in a word where the e is not retained:

allege allegation

analogy, analogous explicit, explication
practice, practicable

Exceptions:

(a) the silent e is retained in some cases to avoid misreading or confusion with another word:

hoeing dyeing (dying)
shoeing singeing (singing)
canoeing tingeing (tinging)
lineage
mileage

(b) The following nine words are common exceptions to this rule:

awful duly argument ninth acknowledgment
wholly truly abridgment judgment

RULE 2. THE FINAL CONSONANT OF A WORD IS DOUBLED IF (a) THE WORD IS A ONE-SYLLABLE WORD OR IS ACCENTED ON THE LAST SYLLABLE, (b) THE WORD ENDS IN A SINGLE CONSONANT, (c) THE SINGLE CONSONANT IS PRECEDED BY A SINGLE VOWEL, AND (d) THE SUFFIX TO BE ADDED BEGINS WITH A VOWEL. If the word fails to conform to any one of these conditions, the final consonant is not doubled.

Illustrations: Words following the rule:

rid: ridding riddance man: mannish manning manned
big: bigger biggish pig: piggish piggy

allot: allotting allottable allotted (but allotment)
occur: occurring occurrence occurred

Words failing to comply with the 4 provisions:

1. Accent is not on the last syllable of the root word:

profit: profited profiting profitable
benefit: benefiting benefited
prohibit: prohibiting prohibited prohibitive
offer: offering offered offerable

Notice what happens when the accent shifts:

refer: referred referring but reference
prefer: preferred preferring but preference and preferable

2. Words which end in a double consonant:

doubt: doubted doubting doubter doubtable
record: recorded recording recorder recordable
tax: taxes taxed taxing taxable taxation

3. Words ending in a single consonant preceded by a double vowel:

brief: briefed briefing briefer briefest
recoil: recoiled recoiling recoilable

Words in which the suffix added begins with a consonant:

interment (but interred, interring)
cupful (but cupped, cupping)
hotly (but hotter, hottest)

Exceptions:

(a) One word which fulfills the rule has derivatives that do not double the final consonant: chagrin (chagrined, chagrining)

(b) A few words which do not comply with the rule do double the consonant in derivatives:

kidnap (kidnapped, kidnapper)
worship (worshipped, worshipper)
handicap (handicapping, handicapper, handicapped)
carburet (carburetted, carburetting BUT carburetor)
humbug (humbugged, humbugging)

And a large group of words ending in l show variant forms; for example:

travel (traveled or travelled, traveling or travelling)
cancel (canceled or cancelled, canceling or cancelling)

RULE 3. WHEN PRONOUNCED "EE" THE DIPTHONG EI OR IE IS WRITTEN IE EXCEPT AFTER C, WHEN IT IS WRITTEN EI. WHEN PRONOUNCED "AY" IT IS ALWAYS WRITTEN EI.

Illustrations: Sounded "ee" after consonants other than c:

achieve believe lien mien piece
relieve siege retrieve niece lief

Sounded "ee" after c:

deceive ceiling receipt conceive conceit

Sounded "ay":

neighbor weigh (aweigh) eight sleigh obeisance

Exceptions: Neither financier nor sheik will seize either species of weird leisure.

RULE 4. WORDS ENDING IN Y PRECEDED BY A CONSONANT CHANGE THE Y TO I BEFORE ALL SUFFIXES EXCEPTING THOSE BEGINNING WITH I. WORDS ENDING IN Y PRECEDED BY A VOWEL RETAIN THE Y BEFORE ALL SUFFIXES.

Illustrations: Y preceded by a consonant:

rely: relied, reliable, reliance, but relying
apply: applied, appliance, application, but applying
tidy: tidies, tidier, tidiest, tidiness, but tidying
fly: flies (NEVER flys), but flying

Y preceded by a vowel:

play: playing, played, playful, playground, playable
monkey: monkeyed, monkeying, monkeys, monkeylike
enjoy: enjoyed, enjoying, enjoyable, enjoyment, enjoys
guy: guyed, guying, guyer, guys

Exceptions:

(a) In a few common words, the Y changes to i contrary to the rule:

daily laid said paid slain gaily lain

(b) In four cases, the y remains contrary to the rule:

1. In the possessive case of nouns:
country's everybody's fly's safety's
2. Before the suffix -ship:
ladyship secretaryship
3. Before the suffix -like:
ladylike citylike skylike countrylike
4. Adjectives of one syllable before the suffix -ness:
shyness dryness spryness

Finally, derivatives of a number of words ending in y have variant forms:

dryly or drily
dryest or driest

shyly or shily
shyer or shier

dryer or drier
shyest or shiest

INVENTORY OF MY SPELLING ERRORS

	I-E Rule
	Apostrophes
	Doubling Consonants
	Phonetic Errors
	Non-phonetic Errors
	Basic Sight Vocabulary
	Twenty-five "Demons"
	Transformations
	Suffix Rules
	Unusual Words
	Reading Difficulties
	Other

MY SPELLING LIST